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QUE VEUT DIRE "SAVOIR LE FRANÇAIS"?

By RICHARD T. HOLBROOK

IN OCTOBER, 1919, I wrote on a blackboard visible to some sixty students the following question: "Que veut dire *Savoir le français*?" A few days later, I endeavoured to answer this inquiry systematically. I venture now to give a wider circulation to my original series of answers (amplified by further reflection) in the belief that, however imperfect, the present statement may serve as a practical guide in the proportioning of our instruction, in helping to lay a good course and to keep our bearings; to stress duly each of the various phases of knowledge that happen to fall within our domain, and to appraise with a pretty clear sense of relative values not only the work done by each of our students of French but our own work (for them and for ourselves) as well.

Mutatis mutandis, what follows seems to be applicable to the study of other languages—especially, however, of other living languages.

I

First, What is French? To any thinking person with even an elementary knowledge of political and linguistic history, it must be obvious that there can be no concise answer to this question—also no precise definition that shall not be arbitrary, personal; for neither geographical boundaries nor any exact date when Latin became "French" can be scientifically stated: we must content ourselves with some approximate definition in the hope that it will be regarded as an adequate basis for the analytical replies to be given presently to our inquiry: "Que veut dire *savoir le français*?" My own approximate definition, expressed briefly, takes the following form: "French" is the name which it has been found convenient to give to the many dialects and *patois*

spoken in the territory now known as "France"—not including Provençal, nor Basque, nor Breton; nor any other form of speech not of Latin origin, except of course the non-Latin elements in "French"—during the period for which we have written evidence: about 843 A. D. to the present time; "French" is also a convenient name to give to the literary or other documents in which the dialects (or *patois*) above mentioned have been used since about 843 A. D. But the type of French with which most students are concerned is preëminently the dialect of the Ile-de-France as spoken and written by educated people (usually of French nationality) in France and elsewhere—for example, in part of Switzerland and in Belgium. This dialect we may call Standard French.

II

Of the many ways of *knowing French* presently to be mentioned, virtually all fall within the ideal scope of philology, as well as various other kinds of knowledge which have, or seem to have, no very direct bearing on the everyday procedure of our classrooms. Such at all events, I think, is the usual view—particularly striking when it is held by persons who are giving or pursuing courses of study the basis of which is philological. If its name is not Philology, what is the name of that branch of study which requires precise knowledge of languages (in all their known or knowable states of development) and thereby makes possible precise interpretations of the literatures that those languages happen to express—of everything that those languages happen to express? What value has "knowledge" if it is not precise? The origins and ever-changing characteristics of the French language, for example, cannot be well understood without detailed study of its sources and of other Romanic languages. All the great dictionaries of French are the result of such investigations, or contribute to them. All fundamental grammars deal, historically or otherwise, with the forms, sounds, and syntax of visible and audible ideas, stating the principles which underlie their formation, and thus contributing to lexicography. The esthetic interpretation of texts, as well as other kinds of interpretations, if such interpretation is to be worth anything, necessarily depends upon a precise understanding—though it may be well to add that a precise

knowledge of *le Voyage de M. Perrichon* is much less difficult to attain than a precise knowledge of *la Chanson de Roland*—a good reason for preferring the former for elementary instruction. If we accept the apparently axiomatic (but generally neglected) doctrine that it is best to understand what we would explain, precision must accompany strenuous or patient labour and the scholar finds himself endeavouring to focus the rays of his searchlight. Error, frequent and often egregious, can be avoided only by scientific concentration. Philology is not merely the paleontology of language; it is the life-study, the biology, of human thought as expressed by speech; its purpose is to discover and interpret facts; therefore impressionism and the personal "reactions" characteristic of most esthetic criticism of literature are not within its field but belong to amateurs, though of course such reactions are often highly entertaining and always instructive when they happen to coincide with the truth. Whatever the limitations of the individual philologist—of the French of Diez, Gaston Paris says, "*ce français qu'il savait si bien et qu'il parlait si mal*"—, philology requires a knowledge of the political and social history of the French as well as of French, the acquisition of whatever knowledge may be needed to understand or to explain something in French (our particular topic) that needs explanation, *from whatever branch of learning the explanation may have to be derived.*

This very brief characterization corresponds, I believe, to the ideal generally held by men who have distinguished themselves in philology and by those persons who study the works of such men. "Je suis philologue," said Professor Joseph Bédier some years ago, quite incidentally, in a charming talk on old *chansons*; to most of his audience, these three words may have seemed merely an evidence of modesty—as indeed they were—rather than what they seemed to me—a definition of a representative of a a methodical, precise, and useful branch of learning! Whoever has read and understood Mr. Bédier's "*Chateaubriand en Amérique: vérité et fiction*" has seen how philological methods, applied in this case to a modern subject, differ from those of the impressionist. Paleography, the history of early and modern printing, critical bibliography, experimental phonetics—all these, and other subjects, are philological, as well as the various branches

previously mentioned, and all are indispensable to anyone who wishes to go at all deeply into the French literature of the Middle Ages or the Renaissance (otherwise fields for guesswork), and even of very modern literature, provided the student prefers facts to the various things so easily offered and so commonly accepted as such. However, educated French people, or foreigners who have had a similar or equivalent linguistic training, need not possess even a smattering of philological lore to write and speak "perfectly" the French of our time, or to enjoy intelligently a book by Anatole France or *le Voyage de M. Perrichon*, and what not, though (we may say truly) our students seldom can intelligently enjoy such writings without a Vocabulary and some explanatory Notes.¹

III

All that follows in these pages concerns almost exclusively the different ways of knowing modern French—by which term I mean (1) French writings of, say, the last hundred years, such French writings as can be understood readily by cultivated Frenchmen who have had no special training in the history of their language, though nearly all such persons have studied the seventeenth-century classics; by which I mean also (2) familiarity with the spoken French of our time, and (3) the ability to write idiomatic modern French or any kind of acceptable ("correct") French.

Without possessing more, at best, than a very superficial knowledge of the history of the French language (as outlined above), foreigners—for example, ourselves—may by intelligent study and intelligent practice acquire *skill* of various kinds:²

1. *Skill in translating French, accurately, into idiomatic English:* for bad English cannot be accepted as a translation of good French.

Whether *made after study*, or *improvised* (thus we subdivide this kind of skill), the translation should be not only accurate in details—that is, convey to the English-speaking reader or hearer

¹ Surely every *teacher* of French should endeavour to learn as much about philology (in its relevant bearing) as his time, his talents, and his opportunities permit, and surely every undergraduate or graduate student of French should at least be made aware of the ideals that philology requires.

² It is not probable that these 23 or more different ways of "knowing" French (specifically, Modern French) are all; but they at least suffice to provide a system to guide in teaching and to appraise the results of our teaching and of our study.

the same fundamental ideas as the French author intended to convey to his readers or hearers—but it should be as similar as possible in *tone*: not racy if the original is deliberate, nor uniformly elegant if the original is anywhere inelegant, nor impassioned if the original is cold, nor cacophonous (hard to read aloud) if the original is smooth; nor should it be markedly clearer than the original unless the translator specifically justifies his greater clarity (for example, because he has the original author's permission thus to improve the author's style, or because he explicitly states his intention to increase the value of some didactic work, e.g., a scientific treatise); translations which vary intentionally to a marked degree from the original are properly *versions* or *adaptations*.

Verse is almost invariably more difficult to translate than prose; to be more accurate, good translations into verse require a rarer kind of skill; the masterly translations of French or other foreign verse are far rarer than the masterly translations of French or other foreign prose; various Elizabethan translations of Ronsard, Du Bartas, and some other French writers of the 16th century, are masterpieces of translation; likewise the English translations by Andrew Lang and Bourdillon of *Aucassin et Nicolette*; likewise many parts of John Payne's Villon. The vast majority of our translations are inaccurate—for three reasons: either the translator did not understand the original or he had an inadequate knowledge of English or (occasionally) the English language happened or happens to have no good equivalent for the original word or phrase (especially when a rime is required); often the translator falls short in all respects.

It sometimes happens that persons really understand the original without knowing, or knowing how to find, the English equivalent.

The best translations are in general very idiomatic, i.e., they cannot easily be translated back into the precise forms used by the original author; unidiomatic translations constantly reveal the original form (e.g., "There remained only a piece of cheese"—better, "There was nothing left but a bit of cheese"); *appeler un chat un chat* means to "call a spade a spade."

2. Good improvised translations (translations at sight) of course show more power than equally good translations that have been prepared.

3. Oral translations (requiring ready knowledge) are better tests of skill than written translations (which give the translator more time to reflect).

4. A fourth and highly valuable kind of skill consists in knowing how to translate written English into written French.

5. Still greater skill is displayed by the person who can immediately give a good oral translation of something that has just been said in French or that he has before him, for the first time, in writing. This degree of skill is required of the interpreters connected with armies, embassies, courts of justice, etc.

Remark: Translation is usually the only convenient means of learning whether a student has understood what he has just seen (read) or heard in French.

6. The ability to understand lectures given in French about subjects with which the student is more or less familiar.

7. The ability to understand such lectures and to take useful notes on them.

8. The ability to write correctly (without interrupting or asking for a repetition of any well-pronounced word) French dictated at the same speed as English which we could write from dictation.

Remark: In French, as in English, punctuation is for the most part highly uncertain and therefore only gross mistakes should be noted.

9. The ability readily to understand colloquial spoken French—at all events, such spoken French as falls within our range of ideas (our knowledge of various subjects).

10. The power to recall quickly and employ correctly the French form of some English form which we ourselves have just offered, or very recently offered, as a translation.³

³ If, often only a few seconds after reading a French text aloud; if, often only a few seconds after translating a given passage from French into English, a pupil cannot reproduce, either exactly or approximately, the original French form of this expression or that—not even a respectable proportion of the five or six useful idioms that may occur within the five or ten lines that he has just read, *what* has that student observed? *what* has he learned? I ask this question because I think that pupils should be expected (stimulated) to observe far more closely than they generally do and because I believe that in any text suitable for linguistic training both the teacher and the pupil can find plenty of matter fit for proper tests and for many kinds of development: mere reproduction is not a sufficiently instructive test and, if demanded too markedly, may make the pupil suspect that he is being trained as parrots are trained.

11. The power to store our minds with the French that we have read (or heard) for ready use, a month or more afterward; the power to recall, without groping, most of the useful words and idioms that we have been supposed to observe, that we should have observed, during the careful study of a given French text.

Remark on 10 and 11: There are many students who can translate well enough but who seem to forget within a few seconds what it was they translated. Such students probably enrich and improve their English (if their instructor requires good English for good French!) through translation; but their progress in *French*, at best, hardly does more than increase what is called their "reading knowledge"; this kind of knowledge is at least worth having and is possibly adequate for present or future advanced students of the various sciences etc. who do not ordinarily need to know how to speak or to write French correctly. Such persons read French to get at certain otherwise inaccessible ideas or information: there are many valuable French treatises of which no translation is published, or is published only after somebody else, through his knowledge of the French work, has been able to finish his research before we could finish ours, and thus steal our thunder, so to speak.

12. The ability to express one's own ideas in good written French.

13. The ability to pronounce correctly a passage which one is reading or something which one has learned by heart—a kind of ability indispensable to singers (many of whom do not understand, or hardly understand, what they are singing).

14. The ability to carry on, haltingly but otherwise correctly, our part in a conversation. This is always one of the early stages in the progress of persons who later become fluent. Fluency can be acquired only by the frequent and attentive reading of French (aloud rather than silently) and by frequent conversation. It is an immense advantage to live even for a little while in France; if that is impossible, at least to speak French as often as possible with persons who speak it correctly. Hence *Cercles français*, the *Alliance française*, occasional plays in French, etc. should not be neglected, and fortunate are those universities that have a *Maison française*.⁴

⁴ In school (as later) French should be taught as a living language, as a language which (it should be assumed) some of the pupils will one day wish to speak and

15. Foreigners who can speak French "correctly" may nevertheless not speak it idiomatically, that is, their French is colourless. To "know [modern] French perfectly" (note this familiar word) is to know how to speak it and write it at least as well as one can speak and write one's mother tongue; "perfectly" is a vague term: one must be able to use French as well as certain classes of Frenchmen do.

16. We have all met at least one or two persons who were generally believed (even by their French friends) to speak French "perfectly" (*à merveille, sans le moindre accent*, etc.) simply because those persons were astute enough to confine their conversation strictly to subjects, to *expressions*, rather, of whose correctness they were sure.

17. As for those persons who have been declared to know "perfectly" three or four languages (in his Preface to a book by Jeremiah Curtin, a noted American chemist declares that Curtin spoke fifty or more languages and dialects), is it not literally true that no one ever existed, in any modern civilized country, who knew perfectly his own mother tongue? A person perfectly acquainted with his mother tongue would be at home (at least superficially) in all the sciences, arts, trades, etc. described by means of that particular mother tongue. Is it not a fact that none of us knows more than a certain rather small part of the English language or of the French language? The author of this analysis often finds himself compelled to use inaccurate terms, both in English and in French, simply because he does not know the right ones.

18. To know French well, one must obviously understand French customs, institutions, points of view, etc.—at least as well as ordinary French people understand them.

19. A good "reading knowledge" of French (by which most persons mean *modern* French) is a precious possession, for such knowledge alone opens to us an endless wealth of interesting, useful, and beautiful things; but our enjoyment of French literature

which a large number of them would like to learn how to speak as soon as possible. The ability to speak French (acceptably) is a kind of skill seldom if ever attained by even the most industrious and gifted student through classroom work (no matter how well directed); but, as an *ideal*, this power has, I think, a very great practical value.

will be limited indeed if we do not distinguish well, realize clearly and strongly, the physical nature, the physical characteristics, of the French in which such "artistic literature" (*belles-lettres*) is expressed. This is notably true of poetry, of poetical French verse. Like English poetry, the poetry of France offers its beauty most richly, not to the eye, but to the ear. Likewise most of what we call artistic prose—perhaps all that prose whose authors manifest (as does, for example, Anatole France) a relish for agreeable rhythms and for harmonious sounds. French poetry is a kind of music, and music is best appreciated by the ear.

20. Perhaps all foreigners who have accustomed their ear to all the sounds of spoken French prose have discovered that a complete comprehension of spoken French verse (for example, a play by Racine or Rostand) requires additional training. If sung, French verse is still more difficult to comprehend, that is, the sounds of French songs are (usually) harder for the untrained ear to distinguish than are the sounds of verse as recited on the stage, etc.

21. French literature is French literature not merely because it expresses the thoughts of French authors (and therefore enables us to study the thoughts of the French nation, or of France before the existence of the present national boundaries, for there was of course a time when, for example, the Burgundians and the "French" were at war with each other); it is also and, in my mind, essentially "French" *because it is written in French*. It hardly seems reasonable to designate as "French literature" any of the almost innumerable specimens of Latin prose or verse composed by Frenchmen during the Middle Ages and the Renaissance, or later, even though such documents may express the most characteristic thoughts of certain authors more markedly than their writings in French. Again, it is hardly legitimate to speak of any translation of a French writing (however accurate, however artistic such a translation may be) as *French literature*. In a word, French literature, in the usual meaning of this term, is a phase of the French language—specifically, written or printed French of a more or less artistic character, though there are many persons who designate as "literature" writings (e.g. scientific, economic, metaphysical, etc.) to which the term *belles-lettres* is not ordinarily applied. Understanding by *French literature*

primarily and essentially a more or less artistic written expression of thought *in French*, I find it impossible to regard the title "professor of the French language and literature" as wholly well conceived; it is true that not all the French language is "literature," but *all French "literature"* (as I comprehend the situation) *is in the French language and no more separable therefrom than a statue is separable from the bronze, marble, or other material that makes the said statue perceptible to our senses.*

The charm or interest of any writing depends on how its author expresses himself (on his *style*) and though, in a given case (say, Pascal, Molière, or Alfred de Musset), a given critic may be able to set forth illuminatingly to a third party (the critic's audience or readers) a particular writer's most salient characteristics, the critic, by reexpression, necessarily substitutes his *own* style, his *own* way of speaking or of writing, for the original form, which reappears only when faithfully quoted. If the critic happens to possess a profound and accurate knowledge of the French language (of its grammar, as defined by persons properly qualified to define it, and of its lexical bases) he may succeed in analyzing a given style so as really to demonstrate wherein it differs from that of other authors, from all other authors whom the critic happens to have studied carefully. Nearly the whole body of anonymous literature (medieval and modern), including virtually all its masterpieces, has *remained* anonymous when authorship has not been determined by the discovery of facts *not* derived from the identified author's manner of expressing himself, his style. It seems to me possible to exclude pure impressionism more or less from our studies of style, and I feel sure that I could point out convincingly some of the stylistic facts which differentiate Ronsard's lyrics from Victor Hugo's, or Victor Hugo's from Leconte de Lisle's, and, if I, or anyone else can do this, I possess, or someone else possesses, a certain kind of skill; but this kind of skill is based on linguistic criteria and linguistic knowledge.

22. Skill in grammatical analysis can be acquired by certain specially endowed minds; to most minds such analysis is more or less repugnant—usually, I believe, because it requires painstaking observation, a very intense application of the reasoning power (the ability to derive accurate conclusions from what the observer has properly selected as relevant data), and the rare ability to state

such conclusions with complete clearness. If the student is not encouraged to acquire this kind of skill he is studying language on a low plane intellectually and is therefore neglecting one of the principal objects, probably the principal object, of education: the power to *think* and to think accurately. To regard the study of any language as hardly more than a training of the memory (highly valuable though this training is) indicates a very imperfect understanding of the wealth of material that language (in the present case, French) offers for developing other great faculties of the brain.⁵

23. Lexicology (requiring precise grammatical knowledge) offers another field, closely related to grammar, for the exercise and development of skill. Any profound study of this branch is necessarily a study of the rise, transmission or influence, and decay or death of ideas. Even elementary knowledge of this branch is worth having and can be utilized to make the study of French more profitable. For example, a correct explanation of the origin of the idiom exemplified by *il a beau travailler*, *il a beau être riche* would be understood even by most beginners and every student of French should be frequently stimulated to endeavour himself to solve such problems; to pass them as if they were not problems is to miss just so many opportunities to develop one's thinking powers. How many teachers of French know whether once upon a time it would not have been "French" to say *parle-t-il* or *il a beau être riche*; I wonder how many, knowing the original forms, could correctly explain the present forms and thus not only enlighten their students but help their memories.⁶

⁵ Obviously, the teacher of French should know far more about French grammar than the best of his students know; it is nevertheless a fact that there are many teachers of French (hundreds, perhaps thousands) who know little more about this subject than can be learned from the two or three elementary (and, usually, not very accurate "grammars"—mostly dry and thoughtlessly dogmatic) which they themselves have studied; the fact is that "grammar" is generally made a bugbear because the fields which it necessarily includes are not generally included by any save the most expert specialists; nor is any of its three main domains studied carefully. In his Preface to Clédat's *Grammaire raisonnée* (see *Living French*, particularly §§ 157, 249), Gaston Paris hits the nail squarely on its head.

⁶ Whatever may be desirable in the secondary schools, in our colleges and universities French (the French language) can, and constantly should, be used to develop observation and accurate thinking; also the power to define: *Ce qui se conçoit bien s'énonce clairement*.

24. *Que veut dire "savoir le français"?* Why, to have merely a good "reading knowledge" of it *means* that one of the most interesting of the world's civilizations, one of the most instructive, one of the most inspiring, is far more accessible to our inquiries, far more vivid, far more enjoyable for any lover of first-hand knowledge, than that civilization can possibly be without this kind of *knowing*.

University of California

"WHAT'S IN A NAME?" "THE PLAY'S THE THING"

By SAMUEL M. WAXMAN

IT IS not unfitting that these words of Shakespeare should be used as the title of a study of Benavente's *La Malquerida*, which is now being played to American audiences under the title, *The Passion Flower*,¹ for the Spanish dramatist regards the English master with veneration. Let us not exaggerate by calling Benavente the Spanish Shakespeare as some of our fellow citizens have done. It is extremely hazardous to anticipate the judgment of posterity; even those gods of criticism, Horace and Boileau, nodded at times. Let the critics of the future assign to Benavente his true place. Consider for a moment the havoc we have wrought with Blasco Ibáñez. We have made of him so consummate a best-seller that we shall probably never see fulfilled the promises of *Cuentos Valencianos* and *La Barraca*.

The waters have been flowing under Harvard Bridge for fifteen years since we in Boston have seen a Spanish play on the professional stage. Even then *El Gran Galeoto* was so mangled in Mr. Faversham's single performance that we could scarcely recognize the play of Echegaray. There are two factors, both foreign to the intrinsic merits of Benavente's work, that are contributing to its success in this country: the name and fame of Nance O'Neil, and the title of the translation, *The Passion Flower*. It is true that the Spanish title *La Malquerida* almost defies translation; but what defense is there for *Passion Flower*? Zerolo defines the verb *malquerer* "tener mala voluntad a una persona o cosa," which would make the past participle *malquerida* equivalent to the English "the hated one." Benavente obviously does not use the word in that sense. *Acacia, la malquerida*, is the sinfully beloved or the ill-beloved of her stepfather, Esteban. For a long time I was puzzled over the English *Passion Flower*, which to me connoted something entirely different from what the producers meant that it should connote to this cinematised twentieth century world. According to the Oxford Dictionary the passion

¹ Plays by Jacinto Benavente translated by John Garrett Underhill, Charles Scribner's Sons, N. Y., 1917.

flower is "the name of plants of the genus *passiflora*, so called because the parts of the flower were fancifully thought to resemble the instruments of Christ's passion or suggest its attendant circumstances." Here was a curious situation. The Spanish dictionary gave no authority for the obvious meaning of Benavente's title, and the English dictionary failed to help me with the translation. Finally I discovered the reason for passion flower; it was a mere exigency of rhyme on the part of the translator! But contrary to the old saw he had both rhyme and reason for "passion flower." It rhymes very reasonably with "evil hour." Having invented "evil hour," he proceeded to invent "passion flower," whence comes the title to the play. But before matters get too complicated, I must briefly outline the plot.

From childhood Acacia has persistently refused to accept her mother's second husband Esteban as her stepfather. She resents his sharing her love for her mother, Raimunda. To Acacia he is always "that man." Seeking in vain to win her filial love, Esteban gradually conceives for her a sinful passion which tortures him in spite of his attempts to conquer it. One suitor, Norberto, is frightened away; a second, Faustino, is murdered on the eve of his marriage with Acacia. Suspicion is at first fastened on Norberto, but Esteban's guilt is soon discovered, and he confesses to Raimunda both crime and motive. Acacia, however, insists that she is innocent in word and deed, and reiterates her hatred for "that man." The broken-hearted mother will forgive Esteban and fight for his life. Acacia must go to a convent for a while. But first she must kiss her father as a dutiful daughter. In their passionate embrace the terrible truth is revealed; Acacia's hatred for the father is really love for the man. Esteban, intoxicated with love, loses his head and attempts to flee with Acacia, but Raimunda violently calls upon the world to avenge her and bars his passage. He fires a shot; Raimunda falls mortally wounded. But she does not die in vain. Acacia rushes to her mother's side and receives her last words, "That man can no longer harm thee. Thou art safe. Blessed be this blood of mine that brings thee salvation even as the blood of our Lord."

It is Norberto who in exculpating himself sings to Raimunda the foul *copla* that the gossips of the neighborhood are repeating,

the *copla* from which the title is taken, both in the Spanish and English versions.

El que quiere a la del Soto,
 tié pena de la vida.
 Por quererla quien la quiere
 le dicen la Malquerida.²

Mr. Underhill translates:

Who loves the maid that dwells by the Mill
 Shall love in an evil hour;
 Because she loves with the love that she loves,
 Call her the Passion Flower.³

We can excuse "Mill" for "Soto," but we cannot allow to go unchallenged "Passion Flower" for "Malquerida." It is evident that Mr. Underhill would make of Acacia a siren who lures on to sin her stepfather. "Passion Flower" is not only a distortion of "Malquerida," it is the exact opposite of what Benavente desires to bring out in his characterization of Acacia. It is her very hatred and jealousy that give rise to Esteban's sinful love. If love there is in Acacia's heart, it is subconscious and negative. Furthermore the line

Because she loves with the love that she loves

is a misrepresentation of the author's thought. He actually says "because she is loved by the man who loves her she is called the sinfully beloved." In the original, the active love is on the part of Esteban; Acacia is passive. The translation makes an anti-climax. Benavente has subtly prepared us for Acacia's avowal, but it does not come until the last scene of the last act. Benavente's psychological art is therefore lost in the translation. To be sure the words "La Malquerida" follow "The Passion Flower" when the expression is used later, but if to a Spaniard "La Malquerida" would be difficult to define, what would an English speaking person be expected to make out of it? But after all, "What's in a name?"

"The play's the thing." How has the rest of the play fared in Mr. Underhill's hands? In general he has caught the spirit of the author. In no way does his work bear the earmarks of a translation. He errs, however, by making his language too literary, too

² Jacinto Benavente, Teatro, Tomo vigesimo, Madrid, Librería de los Sucesores de Hernando, 1914. Act II, sc. v.

³ Act II, p. 238.

impeccably correct. He does not render faithfully the uncouth, illiterate speech of Benavente's country folk. The repetitions and asseverations are omitted; the elliptical expressions, the colorful and picturesque diminutives of the Spanish are completely lost. No attempt whatsoever is made to give the equivalent English colloquialisms for such expressions as *quieco* for *quiero* or *ecta* for *decía*. Let me give a specimen of the original side by side with the translation. El Rubio, a rough, unlettered peasant, is speaking:

Tié usted razón, y aquel día debió usted haberme matao; pero es que aquel día, es la primera vez que he tenfo miedo. Yo no esperaba que saliera libre Norberto. Usted no quiso hacer caso e mf cuando yo le ecía a usted: Hay que apretar con la justicia que declare la Acacia y diga que Norberto le tenía jurao de matar a Faustino. . . . ¿Va usted a decirme que no podía usted obligarla a que hubiea declarao. . . . y como ella, ya hubiéamos tenfo otros que hubiean declarao de haberle entendío decir lo mismo? . . . Y otra cosa hubiea sf; veríamos si la justicia le había soltao así como así. Pues como iba diciendo, que no es que quiea negar lo malo que hice aquel día; como vi libre a Norberto y pensé que la justicia y el tío Eusebio que había de apretar con ella, y tóos habían de echarse a buscar por otra parte, como digo, por primera vez me entró miedo y quise atolondrarme y bebí, que no tengo costumbre y me fuf de la lengua, que ya digo, aquel día me hubiea usted matao y razón tenía usted de sobra.⁴

You ought to have killed me. That was the first time in my life that I ever was afraid. I never expected they would let Norbert go. I told you that we ought to go into court and have Acacia testify that Norbert had sworn he was going to kill Faustino, but you wouldn't listen. Do you mean to tell me that you couldn't have made her do it? We could have got others, too, to say the same. Then it would have been easy; they would never have let him go. I know I made a fool of myself, but when I saw that Norbert was free, that the law — yes, and Tío Eusebio — would never stop there, that they would look somewhere else, then I was afraid for the first time. I wanted to forget. So I began to drink, which I never do, and I talked. You ought to have killed me then; you had ground for it.⁵

To some of you this may seem carping criticism. I suppose we should be content that the American stage version is after all a translation and not a garbled adaptation of a Broadway drama-twister made to conform to the tastes of American audiences. But as can readily be seen by a comparison of the Spanish text

⁴ Edition mentioned above, pp. 251, 252.

⁵ Edition mentioned above, p. 254.

and the English rendering, much of Benavente's subtle, delicate artistry is missing in Mr. Underhill's translation. The English version lacks the salt of the original Spanish. An ocean still divides the dramatic art of Europe from that of America.

As for the acting and setting of the American production, we should have nothing but praise, Mr. Lewisohn of the dessicated and moribund *Nation* to the contrary. In simple, direct fashion is created the illusion of a provincial household in Castile. Scenery and stage properties have an authentic Castilian flavor. Each part is well acted and the whole company shows the high standards set by Miss O'Neil. And yet if there is a weak point in the cast it is Miss O'Neil's Raimunda. From a histrionic point of view she was excellent, but she failed to give the illusion of a Spanish wife and mother. This was not because of her fair hair—Castile is not lacking in *rubias*—but in some intangible way she did not succeed in making herself a part of the milieu which scene painter and master of properties had wrought about her. Miss Westbray, who played the part of Acacia, not only acted superbly her difficult rôle; ashen pale, dark-eyed, dark-haired, she looked the morbid "malquerida." She was the real star of the performance.

La Malquerida is one of Benavente's best achievements, altho it is not typical of his work. But indeed is there any one dramatic genre that is typical of this many-sided genius? Eclectic in form as well as in inspiration, he has already produced nearly one hundred monologues, farces, fairy plays, *zarzuelas*, tragedies, and comedies of manners, besides translations and adaptations of Shakespeare, Molière, Ariosto, Abbé Prévost, Grimm of the fairy tales, Dumas Père, Bulwer-Lytton, Augier, and Hervieu. *La Malquerida* was first produced in Madrid in 1913 at the Teatro de la Princesa, where Maria Guerrero, to whom the author dedicated the play created the part of Raimunda. In this *drama* as Benavente calls it, there is not a single forced entrance or exit. There is not a superfluous action or word. Each scene follows the other with relentless logic, a characteristic trait of our dramatist. There is no time wasted in by-play.

Altho a sense of the tragic pervades *La Malquerida*, it does not obsess the audience. There are the commonplace scenes of everyday life where comedy is mingled with tragedy; and these scenes are solidly welded together. There is something of the

power of the ancient Greek tragedies in *La Malquerida*, fate finding its modern counterpart in the unseen but ever present spirit of the dead. "Que los muertos," says Raimunda to Esteban, "no se van de con nosotros, cuando paecen que se van pa siempre al llevarlos pa enterrar en el campo santo, que andan día y noche alrededor de los que han querío y de los que han odiao en vida. Y sin nosotros verlos, hablan con nosotros. Que de ahí proviene que muchas veces pensamos lo que no hubieamos creído de haber pensao nunca!" (Esteban) "Y tú crees?" (Raimunda) "Que too esto ha sío pa castigarnos, que el padre de mi hija no me ha perdonao que yo hubiea dao otro padre a su hija. Que hay cosas que no puen explicarse en este mundo. Que un hombre bueno como tú, puea dejar de serlo. Porque tú has sío muy bueno."⁶ There is nothing of the modern spiritualist clap-trap in the wreaking of the dead husband's vengeance. Benavente is too great an artist for that. The dead man's hand is all the more evident by its very absence. It is in the dialog that Benavente makes his points, and of dialog he is a master. Then, too, in *La Malquerida* we feel the element of horror that is found in the Greek tragedies, the horror that purges, according to Aristotle. And if "the hatred of brothers is terrible" as Euripides says, what of the hatred between mother and daughter? How remote seems the voluptuousness and velleity of Donnay's play of like subject, *L'Autre Danger*? There is no playing with fire in *La Malquerida*. Benavente's sincerity and earnestness will not admit of the Frenchman's moral nonchalance. *La Malquerida* contains none of the salacious, suggestive immorality of our latter day problem plays and ubiquitous movies; it is most reticent and chaste. The passionate kiss of Esteban and Acacia inspires us with only horror and repulsion. If *La Malquerida* is to be censured as immoral, then we must also censure the plays of Aeschylus, Sophocles, and Euripides, and of Shakespeare and Racine, too.

Acacia and Raimunda are most masterfully drawn. In these women Benavente has added two more portraits to his gallery of feminine characters. And so in spite of all our adverse criticisms, we owe a great debt to Mr. Underhill and Miss O'Neil for introducing Benavente's *Malquerida* to the American public. "What's in a name?" "The play's the thing."

Boston University

⁶ Act III. sc. 9.

RANDOM NOTES OF A MODERN LANGUAGE TEACHER IN EUROPE

By MARIAN P. WHITNEY

DURING a stay of seven months in Europe last year, I spent some weeks in each of six different countries and in all of them made a point of visiting secondary schools. My chief object was to compare their conditions of preparation for university work with our own, to try to determine the value of the French 'baccalauréat,' the Italian 'licenzia,' the German, Czech and Norwegian 'matura' in terms of our own school and college years or points. I had no difficulty in obtaining permission from the different governments to visit their schools; in some of them such permission is no longer necessary since the establishment of the new democratic régimes. I tried to see something of all the classes whose work I was capable of judging, which were chiefly those in history, literature, and classical and modern languages. While not claiming to have made any special study of conditions in modern language teaching, I always saw what was being done in that line and visited many classes in French, German, English and Italian in the course of the year, so that my impressions may prove of interest to teachers in this country.

During my stay in French-Switzerland, I was able to see the higher secondary schools for boys and girls in two of the cantons and visited various classes in German and English. The former is required in all secondary schools: English or Italian replaces Greek in the scientific and technical courses. I was surprised to find conditions so much like those in our own high schools, for I had supposed that in a bi-lingual, or rather tri-lingual country, like Switzerland, I should find all the students very fluent in the use of other languages than their own. I found, however, some very old-fashioned teaching, quite in the old book-method: reading aloud, translation and explanation of difficult forms and constructions, with only a very halting attempt to give a résumé of part of the reading in the foreign tongue as a modern feature. The work was in the fourth and fifth year in German, but the results were no

better than our very average high school seniors can show. In both schools the English seemed to be better taught, though that may have been the merest chance. At least the students understood it and were interested in the work though their pronunciation was quite poor. In short, conditions in these schools seemed much as they are with us. There was no fixed standard of method or achievement but the value of the work depended entirely on the ability and energy of the individual teacher.

It is only fair to say that there is much dissatisfaction at present with the work of the higher government schools in some of the cantons and many projects for reform are under discussion. I should have enjoyed visiting some of the new experimental schools, the "*écoles libres*," but could not arrange it on account of time. One experiment interested me very much,—a school where, on the theory that it is better to concentrate attention on one subject than to scatter it over many,—the plan has been adopted of teaching only two subjects at a time.

The work is arranged in a cycle of three weeks, each week being devoted to the study of two subjects only. They occupy the whole school time, which is divided into two periods of two hours each separated by a rather long recreation. The first week is devoted to French and Mathematics, the second to Natural Science and German, the third to Geography with History and to English. The pupils are said to gain so much by the concentration of attention and effort and to enter so thoroughly into the subjects studied that the two weeks which elapse before they are taken up again bring practically no loss of power. The experiment has been continued for two or three years and is said to give excellent results. It would certainly be very interesting and instructive for any of us to visit that school and to see that work.

In Italy I visited many classes in the '*licei*' or advanced secondary schools of Rome and Florence. Latin is the first foreign language taught in them; it is begun in the first year and continued through all the eight years of the course. In the third year French is required for all and is continued for four years, while in the next year, the fourth school year, a third foreign language is begun and carried through the remaining five years: Greek in the '*liceo classico*,' German or English in the '*liceo moderno*.' Classes in the latter language have increased since the war but there are

still large classes in German in all the schools I visited. Here, too, I found a good many older teachers still using the old book-method, varied by an occasional question in the language taught, but young men and women were teaching by the direct method very much as do our better teachers here. Girls desiring to gain the 'licenzia' and to enter the universities are allowed to prepare in the 'liceo' or higher boys' school, as it did not seem necessary on first opening the universities to women to provide special schools for the small number who wished to avail themselves of this privilege. When the war drove them into the universities in constantly increasing numbers, there was no money to care for them elsewhere, so we have, in a country peculiarly addicted to the segregation of the sexes, the curious phenomenon of co-education in the higher secondary schools. There is as yet great difference of opinion as to its success and its future. At present it is a necessity and will be so until the financial condition of the country is better than at present.

The teachers in these 'licei' are almost all men, though the positions are theoretically open to free competition. There are a very few women who have been successful in gaining such positions by examinations or in keeping those which they occupied during the war, when they were called upon to take the places of the men teachers at the front and to carry on the schools which, but for them must have been closed. Most of these women have been displaced by men coming back from the army. The women teachers I met in the 'licei' were all in modern language work and I saw some excellent teaching in English done by one of them, quite the best I met with anywhere except in Germany. This lady had managed to inspire her pupils with a real interest in modern English poetry and they knew a great deal about Elizabeth and Robert Browning and their work. In general, the reading of foreign literature in the Italian and Swiss, as well as in the French schools, seems to be carried on by means of books of selections like our old-fashioned school readers, which give few pages from each author preceded by a couple of lines about his life and work. My experience this year has confirmed my old impression that such books kill all interest in literature. Far better read one story or drama than any number of such fragments of literature. The only classes I saw which were really interested in their work with such books were those that were

reading lyric poetry; naturally enough, since lyric poems can be given *in toto*, not hacked into bits. As well try to teach appreciation of sculpture by showing a collection of marble hands, ears and noses, instead of one or two complete statues.

I was surprised to hear from several teachers in these Italian schools that the children dread and dislike the Latin and find it a terrible burden. I had expected to find in these young Italians a love for the language which their own still so closely resembles, and in the Latin classes I visited it was evident that they read it with much more ease than do our pupils. Still it seems that they do not like it and that they flock into the 'liceo moderno' where they have only 38 hours of Latin instead of 44 as in the classical 'liceo,' and which substitutes 17 hours of German or English for the same number in Greek.

My observations during this journey have helped confirm me in the conviction, which has been growing for years, that we can hope to excite interest in ancient languages and literatures in our children only by approaching them through the modern ones. We are still following, as does Italy, the method inherited from the Renaissance of giving our children their first contact with foreign nations and a foreign culture through the classics. But the world has changed very much in the last two thousand years. European civilization no longer centers about the Mediterranean basin but leadership has passed to the northern nations of Europe. If these young Romans find it easier and more interesting to read French, German or English than Latin, what can we expect from our pupils who are separated not only by twenty centuries of time, but by four thousand miles of ocean, from Greek and Roman civilization? Every child should first study a foreign language somewhat akin to his own, which he can be expected to read with some ease, to understand and even to speak a little. This will give him access to a literature, which though differing from his own, has a content he can understand and which will stimulate his curiosity and interest by leading him to compare his own ideas and ideals with these other kindred though different ones. Having taken this step, he may be ready to go still further, to realize that a language now dead may once have been really alive, to enjoy tracing the deep influence Greece and Rome have exerted and still continue to exert on the literary, artistic and political ideals of all modern nations, his own

included. I think the time is coming in Europe, no less than here, though perhaps later there than here, when the classical languages will be studied only in the latest years of the higher schools, here probably only in college, but when they will nevertheless be more widely read and enjoyed than they are at present.

What I saw of modern language teaching in France was in connection with visits to three of the best 'lycées de jeunes filles' of that country. The work was in general well done, by young and energetic teachers and by modern methods, all teachers in France being thoroughly well prepared for their work and gaining their positions by rigorous competitive examinations given by the government. Yet even here one sees that no examinations can test the real power to teach well and I sat through one class as tedious and unprofitable both for me and the pupils as could be found anywhere. It was, however, decidedly the exception and even in this it was evident that the teacher knew her subject although she could not "get it across" to the class. Yet at least she spoke the foreign tongue to them and they got something beside the dead letter of the book. I saw classes in English, German, and Italian doing very nice work in these schools.

I will take this opportunity to explain my reference to the teaching of Spanish in these countries which was printed in "Notes and News" in the October *Journal* and which has brought forth protests from several of our readers. The passage was taken from a rather hurriedly written letter and gave merely the impression of the moment. It should be modified but not essentially changed. Spanish is doubtless taught in Italian universities, but in the three that I visited no course was being given in this subject last spring. Spanish may also be offered for the baccalauréat in France, but I found no classes in the subject in any of the schools which I happened to visit. German, on the other hand, was being taught in all the higher schools visited in each of the three countries. It is evident that in Europe the attitude of educational authorities and of the public toward the question of which languages are most important for young people to study, is very different from our own.

I was very much interested while in Paris in attending some of the examinations for the 'licence ès lettres.' The examinations for the baccalauréat, though open to the public, are so arranged

that it is practically impossible to hear the questions of the examiners or the answers of the candidates. But with the 'licence' it is different. The examiner generally sits at a small table with the student under examination in a chair beside him or across the table from him, and there is no objection made to anyone walking in and taking his place among the candidates awaiting their turn, who are all, of course, listening intently, hoping to get an idea of the kind of questions asked and the kind of answers approved. The examination in German was very informal. Each candidate read aloud a few lines from a book handed him by the professor. He then translated the passage, the professor helping him rather freely and asking him a number of questions, some in the language itself, others in French, about the subject matter. The whole examination of one candidate lasted generally not longer than five minutes. On the whole, the examiners in this and other subjects seemed to me to be very kindly. Their effort was to find out what a student knew rather than what he did not know. When he could not answer easily, the professor generally tried another question. I think things are being made a little easier for students whose studies have been interrupted by the war, as was the case with several of those I heard tested. There was a good sprinkling of girls in each group, taking their place among the men without fear or favor, a great change from the days when I worked at the Sorbonne in the 90's, when all women were there more or less on sufferance, and when a French woman student was almost unknown.

Vassar College

A THEORY AND A FOREIGN LANGUAGE COURSE

By E. C. CLINE

THE foreign language work in our system (Richmond, Indiana) really begins in the last semester of the seventh grade in the Junior High School, although the actual study of a particular language does not begin until the eighth grade is reached. In the last half of the seventh year we offer a general language course which all students are required to take. Our manual says of it: "This course is designed to give to the student a general, elementary idea of language as such through the medium of comparison between English and foreign languages, chiefly Latin. It . . . will lead equally well to future work either in English or in foreign languages. The course will be conducted largely as a laboratory course with materials furnished by the teacher and the pupils. The aims of the course, specifically, are: (1) a study of the origin, growth, and influence of language in human history—how man began to use language, how he improved this tool and how this wonderful tool in turn has proved the greatest of all human factors in elevating man to his present position in the world; (2) a study of words, their history, the meaning of their prefixes and suffixes, etc., and of the use of the dictionary; (3) the development of a feeling for the significance of phrase, clause and sentence in the expression of thought; (4) a study of such fundamentals of grammar and syntax as will furnish valuable tools for future language work, whether English or foreign, not by formal study but by experiment; (5) incidentally, to discover such students as have capacity for advanced language study and to encourage them to continue this preparatory course by the study of a foreign language."

This work, we feel, has the same justification and accomplishes much the same purpose as the present General Mathematics and General Science courses. There is certainly need of a course which will lead to an appreciation of language as a human institution, of words—those interesting symbols of language—and of the fundamental relationship of words to each other in the expression of thought. By using some of the material and method of foreign

language study we believe we are succeeding much better than any similar work will succeed through the study of the too-familiar vernacular only. Besides the purely informational value of the course, it will also introduce the student to new types of language study and new methods, will open up new vistas of interest, and furnish him with the tools to pursue this interest in future language work.

In addition to the educational aims stated above, the Foreign Language Department expects that students who have had the course will be much better prepared to do work in foreign languages and will accomplish more, and that many students with special language ability who now remain outside of foreign language work by reason of some misunderstanding will be attracted into the work, while others who should not elect such work will be discovered and so advised.

As stated, the present General Language Course is designed for one semester only. The present plan, however, envisages the expansion of the course into a course of one year. Each semester will still have definite aims and results and will be a complete unit in itself for which credit will be given, even though the work is not continued. The second semester will be elective. As the work is expanded, the second semester will continue the laboratory study of language referred to above, with this difference, however, that the foreign language used as a basis of the work (which in the present course is chiefly Latin) will be Latin, French or Spanish, depending on the language that the student elects to pursue at the end of the first semester of the course. In other words, this will take the place and largely serve the purpose of what is now the first semester of work in Latin or French or Spanish, and will be handled by the special teachers of these subjects. By the end of the second semester of this course the student will be actually beginning the study of Latin, French, or Spanish, as such. The beginning texts of those languages are so chosen that the work of the general course will lead directly into these texts and will cover the first part of the text book work. This work, as given in the General Language Course, however, will be specific study of the elementary principles of sound production and of only such language principles as have been previously studied in a general way, so that the student, if he cares

to, may drop the course at the end of the second semester with a real unit of work completed and without having begun something that is of value only on condition that future work be done in the foreign language.

Part—a large part—of the value of foreign language study, in our opinion, is that it is specialized language study, and the principles learned should function equally well in the use of the native and of the foreign language. Therefore, the English and the Foreign Language Departments are working in close cooperation, so that there may be no conflict or duplication, and we shall feel that our General Language Course is successful only if the results are noticeably beneficial in future English work also.

We believe that this arrangement will provide a solution of a problem that will soon confront foreign language teachers, where it is not already pending: that of removing the general condition of requiring two years of foreign language work before any credit is given. It seems much better strategy to make the step voluntarily as an avowed attempt to keep pace with modern curriculum building than to accept it later, claiming that it is a backward step forced upon us. To say that we have made a backward step even under compulsion makes it only more difficult to "sell" our course. Those who obstinately held out for a four years' requirement of Latin, on the plea that four years were required to produce good results in Latin, found themselves in an awkward position when they had to accept and justify shorter courses. In the course as proposed, the pupil must take the first semester of the General Language Course; he may then drop the work or he may elect the second semester and drop the work at the end of that semester. By that time the student will have had the benefit of language study of the type done in foreign language work, and both pupil and advisor will know whether the pupil should continue foreign language study.

We feel also that this provision is better in other respects than the arrangement in which two years of work are required just at the beginning of the course before any credit is given—particularly in the case of those courses in which the grammar work consumes most of the two years in order to give that "good foundation." In the first place, many do not, and in the future more will not, sign up for two years of work before they can know

whether they are fitted for it. Besides, after they have signed up, there are a certain number of unwilling prisoners in the course who must stay whether they are being benefited or not in order not to lose credit for work already done. This, no doubt, keeps up the number in the department, but has no other good result. Our faith in the course above is such that we believe the interest in language study will be so increased that the total enrollment will be greater without any artificial means of keeping pupils in the department.

Where credit is given for one year of work, it does not seem that a grammar or preparatory course planned purely for future work is particularly valuable for students who have only one year for language study. In fact, such a course does not seem the most desirable even for those who have two years for foreign language study.

After the first year of language work (only one semester of which has dealt with French), the work in French will continue in the study of French grammar, in which the aim will be, not to cram the student with many irregular verb forms, the fine *nuances* of the subjunctive, the past definite, and the like, but to get thoroughly a few fundamentals—a skeleton of grammar only, so that one may begin to *read* as soon as possible. We believe that in French, as in English, a mastery of the minutiae of grammar is not necessary in order to be able to read, and to read intelligently, ordinary prose. Since we do have less time to teach French than the student can spend learning to read English, we must, we agree, give him some special work—and there is benefit from the study of grammar; but we need not make a grammarian of the student. We do not label our method of procedure in this work of preparation; it is neither direct nor natural nor unnatural; we are as informal as possible and get most of the grammar inductively from the reading of French, and French is the language used in the class room except when the vernacular is necessary to make a point clear. We have a beginning reader that is really a *beginning* book that parallels our progress in grammar work; this we begin almost at the beginning of the course. In about three semesters, then, (in the Senior High School, two) we get the fundamentals of grammar and at the same time launch the student into the reading of French.

This reading we continue intensively throughout the rest of the course. We are frankly committed to the idea that a secondary school can develop in students only a moderate command of written and spoken French, but that the ability to read easily and with pleasure modern French can be developed if that aim is kept continually in view from the beginning; and that the ability to read is to the student more valuable than the ability to speak and to write, both from a practical and from a cultural standpoint. Now, we are not unmindful of the linguistic value of grammar study, of oral and written work in a foreign language, or even of translation. We realize the value of aural and visual experience, of oral and motor expression, in language learning. We believe that practically all class conversation should be in French and that in advanced reading classes, if the work is properly graded, much of the time usually given to translation can be devoted to oral work. We believe also that written work should be done. We simply mean that all this should be based on reading texts, and that it should be done with an eye single to the development: (1) of the ability to read; (2) of confidence in that ability; (3) of a desire to read. If we can get a pupil to read French and besides enable him to order a cab in Paris, if he should be the one in a hundred who will have that opportunity, so much the better; but we do not intend to reverse the order of importance. We do not believe in sacrificing the more possible and the more practical for the less possible and the less practical; we do not consider that in so doing we should be either "practical" or "progressive" or "reformed." Nor do we want to spend so much time getting a "good foundation" that little time is left to use the foundation, or when most of the students must discontinue the work as soon as the foundation is finished. The sooner we get to reading and the more time we have for it, the better.

The order of importance of the aims that we should keep in view in teaching French to American pupils is as follows: ability to read French, ability to write it, ability to understand the spoken language, ability to speak the language. The opportunity of Americans to hear or to speak French is practically negligible, while many can and do read it and carry on foreign correspondence with pleasure and profit. One may follow this program and, if

proper methods are used, enjoy all the technical advantages of foreign language study, develop a sense of the significance of language as such, and still be giving to the course the same importance to each item that it will have in the pupil's life. It is by extensive reading that we can best give to the student the cultural advantage of foreign language study—a knowledge of and an interest in the life, history, literature and civilization of a foreign people. It is through reading that we get most of our information in regard to our own civilization even though continually surrounded by people who speak our language.

In developing this ability to read French the choice of reading material has more often hindered than helped. It seems that the so-called grading of reading material in foreign languages usually means this: we start the pupil with something so difficult that only by laborious "digging" and by much consultation of the lexicon can he cover a few pages; just as soon as he begins to be able to *read* material of that grade, he is put at something else beyond his then reading ability and the grind continues, so that only the hardy survivors—the very brilliant—who stick to the end of the course ever find themselves really *reading*; but worse than that, no one (except, perhaps, the few) ever acquires the *confidence* in his ability to read French, without which he will never read French outside of school. The foreign language teachers have not been the only sinners in this respect, but the teachers of English now realize that the reading of Shakespeare's tragedies or of *Paradise Lost* by beginners does not teach the pupil to read, enlarge his vocabulary, or inspire in him the love of reading. One learns to read by doing *much* reading of material easily read and one *desires* to read only when one can read easily. So we have not tried particularly to grade the reading in the early semesters, but we use easy reading and much of it. We shall not hesitate to read in the second year *several* bits, marked in the catalogues "first year," instead of spending an entire semester on one "second" year text, and we allow an upper class to read the *Voyage de M. Perrichon* even though it can be completed in a few days. Our only requirement is that the language be French and that the content have the flavor of France. By dint of doing much reading, the recurrent words and the common idioms become so familiar by sheer repetition that when the pupil tries to

read new or more difficult material, the reading habits formed, the complete familiarity with much of the context, and especially his *confidence* in his ability to read, carry him over the unfamiliar. And that is how we all read.

If we proceed in this manner, we avoid the necessity of rereading in class what the pupil has already read out of class—procedure which wastes time and kills interest. If the student has really been *reading* the story and understands it, a brief oral discussion can assure the teacher of this and advanced reading can be immediately resumed with discussion in French of difficulties. Those who are worrying about the amount of spoken French used will find that more can be employed in such a course than in the traditional course, and employed with more interest and profit. But it is difficult to get a child to talk in a foreign tongue about something that he does not understand.

While in the beginning courses the reading is simple and deals chiefly with the elementary facts of French life, customs, history, etc., in the latter part of the course the student will read newspapers, magazines, modern novels, history, etc., and will deal more formally and specifically with the various features of French civilization. In such courses, the great names and the great periods will be blocked off by weeks and an outline with references to books will be furnished the pupils at the beginning of the semester. A number of books on various subjects will be provided and no restraint will be put on the pupils as to their choice of reading except that a certain minimum in pages will be demanded and that enough reading must be done on the topics assigned to get the desired information. Notes on the reading on the special topics will be kept in notebooks. Checking of the other work will be done by brief written outlines and by oral quizzes, the teacher dealing with individuals. In other words, the work will proceed much in the manner of a laboratory course, with most of the time in class and out spent in silent reading. Occasional brief talks in French will be given by the instructor on subjects germane to the work of the class. The time spent in reading, writing, listening to French and speaking French will be quite in proportion to the relative importance of these phases of foreign language work in the future life of the student.

Now, somewhere in the third or fourth year, we get hold of the people who expect seriously to continue the study of French throughout the high school course and further. For these people we provide the means of completing the grammar work of which they had a brief outline in the first year. Knowledge of the fact that the subjunctive is sometimes used in a relative clause when the antecedent is qualified by "seul" will not have much vital bearing in the life of the student who can take only one or two years of French—he will have read many of these clauses in his course quite correctly, utterly oblivious of the fact that an interesting grammatical construction was lurking within, and it would have been wasting his time to have consumed it in learning that and similar details. However, the special students who continue French will have time to spend on such things and should know them. The work is blocked off by weeks and each week has its quota of irregular verbs and each period of two weeks its particular phase of grammar; this outline is put in the pupils' hands with references to grammars where the subjects may be studied. No particular grammar is used, but several are on the reference shelves and the students work up their own arrangement of the material in note books. The teacher furnishes from time to time English sentences to be put into French; as the pupil writes these, he cites the grammatical principle involved, inserts it in his note book if it is not already there, and uses the sentences (and succeeding similar ones) as illustrations of the principle. Other illustrations the pupil notes in his reading or he has his attention called to them. A great deal may be done in grammar work in this way and at this point in the course: many of the grammatical principles have become habitual with the pupil from frequent encounters in his reading and the language sense acquired makes them all seem more reasonable and logical.

In conclusion, we believe that such a course is justified for the following reasons:

- 1) The emphasis given each phase of modern language work corresponds to the functional value of each in the lives of the majority of American students.

- 2) The arrangement of the work meets the requirements of modern curriculum building, which demand that each unit (one semester, or, at most, one year) be complete and valuable in itself.

3) All pupils are given a chance at general language training for one semester or two or more as they choose or as their schedules permit. No one must make the choice between either getting no such training or signing up for a two year course at once.

4) Pupils who can take no more than two years of French are not required to take the same intensive grammatical work as pupils who can spend three or more years in the work; they are not compelled to spend most of their time in French at building a colossal foundation which they will not use; those, and only those, who are going to devote enough time to French to justify detailed study of French grammar are given such work.

5) More students who will be benefited will be attracted into the regular foreign language courses and fewer will get into the work who do not belong there.

High School,
Richmond, Indiana.

Notes and News

NOTES FROM IOWA

A meeting of modern language teachers was held at Grinnell College, March 18, 19. The principal outside speaker was Professor André Morize of Harvard University who delivered two lectures, one in English on "Problems of To-Day in France," and one in French on "Ce que j'aime et ce que je n'aime pas dans l'éducation américaine."

At the meeting of the French section the chief papers were "Free Composition in First Year French" by Prof. E. M. Lebert of Grinnell, "Establishing a Balance in First Year French" by Mrs. Boyd of Des Moines College, and "Grammatical Tricks" by Prof. C. E. Cousins of the State University. In the Spanish section the discussion centered around a paper on "Composition in Second Year" by Prof. Helene Evers of Grinnell. Next year the regular conference of the Modern Language teachers of the state will be held at the State University.

Professor L. A. Herrick formerly of the University of Wisconsin and Hamline College is now in charge of the Department of Romance Languages at Cornell College.

In the coming summer session the Department of Romance Languages at the State University will again offer the opportunity, tried for the first time last year, for a limited number of young women teachers to live for six weeks in a French House where they will enjoy special advantages for improving their practical command of French. This year for the first time similar opportunities for teachers of Spanish will be offered in a Spanish House. Professor Bernard Fay of Columbia will be a special lecturer during the first six weeks of the summer session and will offer two advanced courses in French. Professor S. H. Bush, Head of the Department of Romance Languages, will probably spend the summer conducting a party on an extended trip through Europe, Egypt and Palestine.

Pupils in second year Spanish at the State University have issued a dramatic version of the novel "José" prepared by themselves.

Pupils in French at Ellsworth College have brought out a very successful play this spring.

The committee appointed last fall to prepare a syllabus for two years' high school work in French and Spanish expects to present their report for discussion at the meeting of the State Teachers' Association in Des Moines next fall.

NEW YORK CITY

The French Government is going to grant the American Association of High School Teachers of French special rates for travel this coming summer. I have not as yet received all the details, but in so far as I have them, they are: a 20% reduction on the steamers, and a 50% reduction on French railways; we shall have 60 to 80 reservations on the two boats sailing on the 18th or 19th of June. We have obtained these concessions thru the good offices of Madame Cécile Sartoris, who is representing a Restoration Fund for Schools in the Devastated Districts. We are trying to organize all the teachers of French in the United States, just as the Teachers of Spanish are organized. If teachers are interested in this offer, they should communicate with me. I shall be able to furnish more complete details by the end of the month.

The registration of students in Modern Languages in the Junior High Schools of New York City is as follows: French, 9,103; Spanish, 6,974; German, 652; Italian, 260. The registration in the Senior High Schools is as follows: French, 22,260; Spanish, 31,324; German, 886; Italian, 213. This is for the current term.

The New York Chapter of the American Association of Teachers of Spanish met in Philosophy Hall, Columbia University on January 8, 1921. The meeting was addressed by Miss María Luisa Redoano, a teacher of English in the schools of Argentine; she spoke on the "Profesado en Lenguas Vivas en la Argentina." Mr. Lawrence A. Wilkins, Director of Modern Languages for the City of New York, and Mr. William Barlow reported on the National Convention in Chicago.

Miss Rosalia Pilar Cuevas, former head of the Department of Romance Languages in Adelphi College, Brooklyn, has recently become a member of the Spanish Department of the University of Oregon. Mrs. Mary G. Averitt, teacher of Spanish in the New Utrecht High School, Brooklyn, attended the annual convention of the American Association of Teachers of Spanish, held in Chicago, December 30, 31, 1920.

The New York Chapter of the American Association of Teachers of French held its January meeting in Schermerhorn Hall, Columbia University; the speaker of the day was Mr. L. J.

Garcey, the New York representative of the Paris-Lyon-Méditerranée. This meeting was followed by that of the Modern Language Division of the High School Teachers' Association. The speaker was Professor Mercier of Harvard, who addressed the meeting on Modern Methodology in the Teaching of Languages. His address was an eloquent plea for the Direct Method.

The February meeting of the American Association of Teachers of French was held on February 19, in Philosophy Hall, Columbia University. The speaker was Lieutenant R. Claret, who has been connected with the French High Commission. His address was upon Morocco. Plans were made for a social entertainment and the coming European trip was discussed. The Paris-Lyon-Méditerranée made an offer for the summer, in the eventuality that the French Government should fail to provide for the teachers of French.

The Modern Language Section of the New York Society of Experimental Education discussed at its January meeting the following subject: The Function of the Idiom in the Teaching of a Foreign Language. Mr. Abraham Lipsky of the Stuyvesant High School led the discussion. At the March meeting the topic of discussion was: The Conditions Necessary for the Conduct of Experimentation in the High Schools. Mr. Lawrence A. Wilkins, Director of Modern Languages for the City of New York, led the discussion. A resolution was drawn up to be submitted to the principals of High Schools and to the superintendents in charge of High Schools, asking that allowance be made in the number of teaching periods for those conducting experiments of some kind, such as vocabulary tests, intelligence tests.

The Modern Language Departments of the New York City High Schools have been asked to participate in the Festival and Exhibit called "America's Making" which is to be conducted next fall under the auspices of the State and City Departments of Education.

DANIEL C. ROSENTHAL, *President,*
American Association of High School
Teachers of French

Bryant High School,
Long Island City

SEMI-ANNUAL MEETING OF THE NEW JERSEY ASSOCIATION, NEW
BRUNSWICK, N. J., OCTOBER 30, 1920

Mr. William Milwitzky, Barringer High School, Newark, N. J., gave some useful information on the use of illustrative material in general and in particular the lantern slides, films

and other illustrative material loaned out gratuitously to schools and teachers by the French High Commission (Headquarters, 65 Broadway, New York). The address was supplemented by an exhibition of samples of the slides procurable in this way and also of a small, but well-selected, collection of other representative modern language *realia* and text-books. Mrs. Alice M. Dickson of the French High Commission urged teachers to avail themselves of the privileges offered by the Commission.

An unusually helpful paper was presented by Mr. Cony Sturgis of the Princeton Preparatory School on "The Spanish Text-Book."

The following officers were elected for the ensuing year:

President: Louis A. Roux, Newark Academy, Newark, N. J.

Vice-President: Franklin Crosse, Barringer High School, Newark, N. J.

Secretary-Treasurer: John J. Arnao, Jr., Central High School, Newark, N. J.

Member of Council for two years: Miss Tilla P. Thomas, Summit High School, Summit, N. J.

Member of Council for one year: Edward Warrenreich, Battin High School, Elizabeth, N. J.

BÉNÉDICT PAPOT

By the death of Bénédicte Papot on March 2d, French studies in the middle west are much poorer. Born in Nantes Feb. 21, 1860, and exempted from naval service because of defective eyesight, he went into journalism and for a time was on the staff of the *Figaro*. Being threatened with tubercular trouble he shipped before the mast, and for four years sailed the high seas, living through two shipwrecks, one of which took place on the coast of Patagonia. After his marriage to Grace Elliott of St. Augustine, Florida in 1889, he entered the profession, first in Albany, and came to Chicago in 1896 as a member of the staff of the University School for Boys. About 1900 he entered the public school system of Chicago as a member of the staff of the Crane Technical School where he taught continuously until illness forced him to give up his classes two months before his death. For a number of years he had been Assistant Principal at Crane and was known to the entire student body as a kindly friend and mentor under whose humorously gruff manner lay a genuine interest in youth. For many years Mr. Papot displayed an interest in things pertaining to the drama. Through his readings and lectures, and through a group of young players that he organized and trained, he was well known in many parts of the country as an interpreter of French dramatic art to the American public. He was an influential member of the Chicago branches of the Alliance Française and of the Association de Professeurs Français.

By reason of his numerous activities Mr. Papot came in contact with a very large number of students of French, both young and mature, in Chicago, and by his original method of presentation and his vigorous personality, played a real rôle in his adopted city as an inspirer of interest in French studies.

At the Brown University Teachers' Association which met on Mar. 12 in Sayles Hall occurred the spring meeting of the Rhode Island group of the New England M. L. A. Dr. T. F. Walsh of the English High School, Providence, spoke on "Chocano, Poeta de los Andes," Miss Regina T. Loftus of the Technical High School, Providence, made an address on "Souvenirs d'outre Mer," and Professor A. C. Crowell discussed the topic "Emphasis and Aim of Modern Language Study." This was followed by brief discussions of the vacation classes in French and Spanish at Middlebury and at Harvard by Misses Tower, Barrett, Kelly and Cushing. The last address was by Professor Louis Cons of Princeton: "Jeanne d'Arc, d'après les dernières recherches historiques." Arthur W. Cate of Moses Brown School, Providence, was elected group chairman for the coming year. The meeting was presided over by Edith H. Williston, Technical High School, Providence.

NEWS FROM ARKANSAS

The Little Rock High School reports greatly increased interest in Spanish this mid-year. Two new classes of thirty each have been enrolled, making the total enrollment in Spanish ninety-five. The "Pre-determination Tests," prepared by Professor Handschin, were given in these classes before entering the pupils, and now results will be observed carefully to form correct estimates of the general ability of the pupils.

The Fort Smith High School reports a class of thirty-eight entering at the mid-year in French IB. These pupils are all directly from the Junior High excepting two. They were given the "Predetermination Tests" in October, 1920. The records have been carefully preserved and will be used to serve as a check upon this class, especially to classify them according to individual ability. The eager enthusiasm and joyful assurance with which these pupils utter French sentences and (be it noticed) the general accuracy is a delight to the soul and one more proof that the sooner our pupils begin the study of French the better. Probably there will always be a "Class 4," but why not allow even these pupils to have a chance to absorb some of the beauties of a literature so perfect in style as the French?

The Texarkana High School reports great interest in Spanish. The classes have increased largely in numbers. There is much

active work on the part of the pupils. One corner of the class room is fitted up as a bank and regular banking business is carried on. Another means to promote conversation in Spanish is the store. This plan has been tried in other schools with success. Sometimes the pupils represent groups of students from Spanish universities—again, immigrants just arrived. A Spanish meal is always interesting with menu cards in Spanish. Little Rock High even staged a bull fight at one of their assembly programs.

Van Buren High School reports a prosperous Cercle Français. The interesting programs include dialogues, songs, games in French and debates.

Fort Smith High School is planning a pageant for an assembly program on May 5th. Some of the leading characters of French history will appear before the audience, with a band of Troubadours, also peasants from Bretagne, Normandy, Alsace and Lorraine,—all in costume, to say nothing of *poilus*, Pershing and his doughboys, all joining in the Marseillaise as a grand finale.

F. A. B.

NEW YORK STATE

The twelfth annual meeting of the New York M. L. A. took place in Rochester Nov. 23-24. Professor Morton C. Stewart of Union College read a paper on The Present Status of German Instruction. He was followed by W. B. Head, Headmaster of the Nichols School, Buffalo, who spoke on Aims and Ideals of Modern Language Teaching. Mr. Head expressed his disapproval of the movement to discard German and his willingness to welcome Spanish because of its cultural and practical value. Professor R. M. Ogden of Cornell University read a paper on The Future of Modern Languages in the High School, and Professor M. L. Perrin of Boston University set forth his experiences as a teacher of modern languages in China. The speaker was particularly hard on the kind of lesson hour that is devoted largely to recitation rather than to instruction. This paper was followed by a discussion of Free Composition by Professor J. F. Mason of Cornell University. In the speaker's opinion the first year of foreign language instruction should be devoted largely to ear training and memorizing, and, by way of grammatical drill—to practice in supplying missing words or phrases in sentences in the foreign language. In the second year attention should be concentrated on "amplification," that is to the addition of suitable words taken from the pupil's active vocabulary to assigned phrases and sentences. It is in the third year that free composition should really begin, on subjects for which the pupil is to utilize a basic vocabulary and idioms supplied by the teacher. These subjects

may be drawn from the reading text and should be chosen with the pupil's active vocabulary in mind.

Professor C. H. Handschin of Miami University spoke on Scientific Tests as Applied to Modern Language Teaching. In the speaker's opinion, tests are needed both to eliminate the unfit and to measure the results of the teaching. Tests should be constructed as simply as possible, so as to present no great obstacles to being properly administered.

The Association passed resolutions approving of the move to require a special license for modern language teaching and recommending the Handschin pre-determination test for language ability. The following officers were chosen:

President: A. G. Host, Troy High School.

Vice Presidents: J. F. Mason, Cornell University.

J. F. Stinard, State College for Teachers,
Albany.

Secretary-Treasurer: Catherine A. Eastman, State Educational Dept., Albany.

The American Association of High School Teachers of French, New York chapter, of which Daniel C. Rosenthal, Bryant High School, is president, announces a trip to France, leaving New York on July 2 via S. S. Leopoldina. The party is to arrive in Paris on July 10 and to return to that city on Aug. 26 after a journey to the battlefields, to Switzerland and to southern and central France. Steamer passage one way will cost \$125.00, and travelling expenses in France are estimated at francs 860.

The January *Bulletin of High Points* contains a very interesting sketch entitled "A Year in Spain" by Helen B. Collins, Julia Richman High School. Miss Collins found much to interest her in Spanish customs, and observed many admirable qualities in the Spaniards with whom she came in contact: vivacity, intelligence, cordiality, courtesy, frankness, pride in the rich treasures of Spanish art and culture. Such sketches have a real value for teacher and pupil alike. This number contains, also, a brief argument by Marius Carpenter of the Boys' High School, maintaining the greater value of an adequate reading knowledge of the language as compared with a halting ability to speak.

Pupils in New York High Schools are issuing several publications in foreign languages; *Le Petit Canard Américain* by the French Club of the DeWitt Clinton High School; *L'Etoile* by the students of the Boys' High School; *Le Nouveau Courrier* by the pupils of Evander Childs High School; and *Encarnado y Azul* by the boys of Stuyvesant High School.

This issue of the Bulletin contains, also, interesting directions for teaching French pronunciation on the basis of practical phonetics in connection with the use of flash cards. It is perhaps a

little surprising that the conventional comparisons with English sounds are retained in certain cases. These directions are issued by L. A. Wilkins, Director of Modern Languages in the High Schools, and are followed by suggestions for review work and for teaching pronunciation in the intermediate schools by the Supervisor, Jacob Greenberg. It is of interest that the use of phonetic symbols in the class room has been given up in the schools of the city but that the physiological basis of teaching pronunciation is adhered to (see the note by W. R. Price, in the March Journal). Advocates of the phonetic approach to pronunciation will be glad to remark that all we have learned by the aid of phonetics has not been thrown overboard in such an outstanding system as the schools of New York, in which there is active supervision and encouragement of the modern foreign language teaching. In retaining the approach on a physiological basis the most important principles of applied phonetics have been adhered to, but the interested critic almost instinctively quotes: "This ought ye to do and not leave the other undone."

In the March issue of *Hispania* Professor Navarro Tomás continues his studies in Spanish Pronunciation and Professor Espinosa adds an entertaining chapter to his *Viajes por España*, recounting an interesting visit to Tudanca in the picturesque Asturias and his meeting with Pito Salces, the original of the hero of Pereda's novel, *Peñas Arriba*.

THE FOREIGN LANGUAGE SITUATION IN WISCONSIN

Readers of the M. L. J. will recall that a study of the situation in the high schools of Wisconsin was made by your correspondent last year, and that the figures showed a somewhat disheartening falling off in modern language enrollment as compared with the year 1916, which had been chosen as the last relatively normal year.

Figures for the current year are now available, and indicate a gratifying upward trend all along the line, although the status of 1916 is still far from being reached.

	Total pupils	Latin	German	French	Spanish	Total language
1919-20	56,044	7098	404	4049	492	12,043
1920-21	57,277	8886	620	4437	1213	15,156
Increase	2%	25%	53%	9%	247%	25%

Thus the language enrollment for 1920-21 is 25.6 percent of the total enrollment in the schools, whereas in 1916 it was 31 percent. (It should be remarked that these figures are subject to some little variation. The "total enrollment" for 1916 was that of 343 schools, that for 1920-21 represents 356 accredited schools. Also, the language totals are slightly reduced for 1919, due to elimination

of certain schools in making comparisons with 1916. In another year, even these slight inaccuracies should be smoothed out.)

The striking features of the situation are the marked growth in Latin, the phenomenal boom in Spanish, and the slow return of German. The number of schools teaching Latin has risen from 149 to 177; there are now 103 schools teaching French, as against 85 in 1919-20; 21 teaching Spanish, as against 10 in 1919-20; and 26 teaching German, as against 22. Some of the 22 have however discontinued the teaching of German, and 11 names appear in the current list for the first time, so that the German situation is somewhat obscure. It is clear that the Spanish wave is still in the ascendent, and it seems probable that French has reached something like stability. German remains problematical, and it will be interesting to see what happens when a larger number of high schools begin to offer it again.

B. Q. M.

Saturday evening, March 12, a number of pupils of the Bangor (Maine) High School, belonging to the French classes of Madame Beaupré presented with great success the two act comedy, *La Poudre aux Yeux*. The Assembly Hall of the school was filled to its capacity. Those who were not able to understand French were aided by outlines of the plot which had been prepared thru the cooperation of the commercial department. Before the play opened a number of French songs were rendered with pleasing effect. The four leading parts, which were unusually long and consequently required the expenditure of much time and effort, were taken by Lovis Sawyer, Allen Crowell, Morita Packard and Theodore Butler. Carleton Fletcher, who played the part of a colored servant, was remarkable for his proficiency in French. The matter of staging had been carefully considered, and the costumes belonging to by-gone days were attractive. The audience displayed great enthusiasm during the presentation of the play, and Madame Beaupré to whom much of the success of the evening was due received a large bouquet of roses. The work of the French department of Bangor High is in a very flourishing condition.

R. M. P.

The State Normal School at Bellingham, Washington, has an enrollment of 48 in French and 27 in Spanish this quarter. The enrollment of the school is 819.

No foreign language is taught in the State Normal School at Cheney.

NOTES FROM NEBRASKA

Two hundred sixty-five pupils in the Modern Language Department of the Omaha High School have enrolled in the Peabody International Correspondence Bureau.

The members of the Alliance Française of Omaha are showing much interest in the work of High School pupils. Students of both Central High, Omaha, and Council Bluffs High, Iowa, have presented French plays before the Alliance. The president, Dr. Despêcher, on both occasions, has bestowed prizes of French books on the pupils who showed greatest proficiency in using French.

On March 18 the teachers and pupils of the History department gave a pageant with a two-fold purpose; of celebrating the Pilgrim Tercentenary, and of raising funds for the support of the six French orphans that Central High "adopted" early in the war. The pageant was a great success in every way.

The demand for Spanish in Omaha High School is slowly but surely increasing. The number of pupils taking French is about the same as last year.

The monthly meetings of the Soirée Française at the University of Nebraska are proving of great interest and profit especially to the more advanced students of the French Department. Programs consisting usually of French plays are given by the students during the first part of the evening, and the rest of the time is spent in games and conversation.

The students of the University of Nebraska and the people of Lincoln have been favored recently by a series of lectures on Italian art, literature, and practically all phases of Italian life by Prof. Raffaello Piccoli of the University of Pisa, exchange professor to the United States. These lectures, which dealt also with Italy in her relation to other countries proved to be of unusual interest and profit.

Professor Alexis of the Spanish Department of the University of Nebraska left recently for several months study in Madrid.

A. S.

WESTERN PENNSYLVANIA

The Spring Meeting of the Education Association of Western Pennsylvania was held at the Schenley High School, Pittsburgh, on Saturday, March 12th. The Modern Language Section, Dr. R. M. Ihrig of the Carnegie Institute of Technology presiding, had only a fair attendance. The principal paper was read by Dr. P. S. Barto of the Carnegie Institute, on the subject, "The Proportion and Quantity of Grammar, Reading and Speaking in Elementary and Intermediate Language Courses." Among a number of eminently pertinent and stimulating observations, Dr. Barto stated that the present tendency of Modern Language Teaching is undoubtedly away from the Direct Method toward a more sane eclecticism, embodying the best features of the various systems that have lately been in vogue. He insisted upon a thorough knowledge of the grammar as the irreducible minimum of

all language study, on which no fad of whatever nature should be allowed to encroach. His objection to the statement of the reading requirement in terms of pages per year was particularly emphatic, and the demand for a proof of ability to perform in lieu thereof compelled attention.

Miss B. L. Henry of the University of Pittsburgh discussed the School of French at Middlebury College and indicated the importance of institutions of that kind to teachers who are not able to afford the trip to the country whose language they are teaching for the periodical renewal of their inspiration, without which their work must inevitably become mechanical and devoid of enthusiasm.

W. H. Shelton of the University of Pittsburgh requested the privilege of the floor in order to speak in behalf of the Pennsylvania State Modern Language Association, membership in which was recommended as a means to self-improvement through the opportunity for exchange of experience and broadening of horizon that such an organization affords.

In the course of the brief business meeting it was moved, seconded and carried that a committee be appointed to make plans for the organization of a Pittsburgh Modern Language Association to be affiliated with the Pennsylvania State Modern Language Association, and to meet more frequently than has been the practice of this section of the Education Association.

It has been decided to add a contest in French to the inter-scholastic contests heretofore conducted by the University of Pittsburgh for the high schools of Western Pennsylvania. The contestants will be judged on knowledge of the grammar, ability to translate, pronunciation and aural proficiency as shown by dictation.

Miss Eugenie M. Luty of the Crafton High School has recently put on a French comedy, entitled "Le Mystère," in which eight young ladies of the third year class took the parts. When performed before an audience of about four hundred persons, the majority of whom had no knowledge of French, it was enthusiastically received.

W. H. S.

The Ohio College Association held its annual meeting at Ohio State University in Columbus, Friday and Saturday, March 25 and 26.

The section for Modern Languages met on Friday afternoon, Prof. W. A. Chamberlin of Denison University presiding as chairman of the language section.

In the absence of the secretary, Professor H. P. Reeves of Ohio Wesleyan, the chairman appointed Professor G. N. Graham of Ohio State University as secretary pro tem.

The meeting was called to order and two hours were spent in the reading and discussion of papers by Professor Robert C. Ward of Denison University and Professor Olin H. Moore of Ohio State.

The subject of Professor Ward's paper was "Outlines in Teaching First Year Spanish." The speaker brought out many interesting facts in regard to methods and devices for teaching first year Spanish, and reviewed briefly some of the salient features of the best known textbooks and grammars. Professor Moore read an interesting paper on "Problems in First Year French." The outstanding thought of his paper was a keen regret for the inefficient instruction in Modern Languages provided in so many of our schools to-day, and a plea for better prepared teachers. In many schools, instruction in French and Spanish must of necessity be entrusted to those who are in no manner qualified to give this instruction. The speaker expressed the fear that we should lose the opportunities and advantages gained by us as the result of the late war, unless Modern Language instructors in general and instructors of French in particular use every effort to aid in remedying the present conditions.

Both papers were discussed at some length.

At the conclusion of the discussion the nominating committee, presented to the association the names of Professors Hendrix and Odebrecht to serve as president and secretary respectively for the ensuing year. The report was accepted.

Owing to the fact that the meeting was not given adequate publicity, the attendance was not large, but enthusiasm made up for the small attendance.

Let those of our Ohio teachers who read this keep in mind the meeting for next year. There is no reason why the many colleges and schools of Ohio should not send a large gathering to the next meeting in Columbus, and make this one of the events of the school year.

A. ODEBRECHT

Denison University

The phonograph records containing Musset's Comedy, *Il faut qu'une porte soit ouverte ou fermée*, formerly controlled by the International College of Languages (see February JOURNAL, page 270) have been acquired recently by Funk and Wagnalls Company along with the other phonograph material in the Rosenthal Language Phone Method.

The Library Journal of New York carried in its issue of March 15, pages 252-254, a very interesting list of books entitled French Literature in 1920, compiled by Professor Schinz of Smith College. The list comprises books dealing with the war, including those of

a general nature, novels, poetry and plays; and a classified list of works of pure literature: poetry, novels of various types, short stories, plays, and volumes dealing with literary history. Most of the titles are new, but students of French Literature will be interested in the appearance of the last volume of the *Edition Municipale* of Montaigne.

The first volume in the Smith College Studies in Modern Languages has appeared. It is entitled *Les Doctrines Littéraires de la Quotidienne 1814-1830; Un Chapitre de l'Histoire du Mouvement Romantique en France* by Helen Maxwell King. The volume comprising numbers two and three: *Le Dernier Séjour de J.-J. Rousseau à Paris 1770-1778*, by Elizabeth A. Foster, is now in preparation.

HIGH SCHOOLS OFFERING FRENCH AND SPANISH

The following statistics as to the number of high schools in the different states of the union offering courses in French and Spanish have been furnished to the JOURNAL through the courtesy of D. C. Heath and Company, New York City, which has just completed an investigation of the number of high schools offering instruction in these languages. The figures are, of course, only approximately correct, as new high schools are being continually added to the list.

High Schools that Offer French

Alabama.....	172	Montana.....	22
Arizona.....	5	Nebraska.....	83
California.....	222	Nevada.....	7
Colorado.....	33	New Hampshire.....	99
Connecticut.....	115	New Jersey.....	261
Delaware.....	18	New Mexico.....	7
District of Columbia.....	49	New York.....	1079
Florida.....	103	North Carolina.....	305
Georgia.....	242	North Dakota.....	33
Idaho.....	23	Ohio.....	185
Illinois.....	247	Oregon.....	84
Indiana.....	113	Pennsylvania.....	714
Iowa.....	115	Rhode Island.....	28
Kansas.....	59	South Carolina.....	111
Kentucky.....	62	South Dakota.....	12
Louisiana.....	134	Tennessee.....	262
Maine.....	244	Utah.....	6
Maryland.....	112	Vermont.....	91
Massachusetts.....	407	Virginia.....	303
Michigan.....	158	Washington.....	164
Minnesota.....	82	West Virginia.....	157
Mississippi.....	90	Wisconsin.....	55
Missouri.....	79	Wyoming.....	13
Total.....			8,974

High Schools that Offer Spanish

Alabama.....	47	Nebraska.....	48
Arizona.....	14	Nevada.....	16
Arkansas.....	15	New Hampshire.....	16
California.....	265	New Jersey.....	133
Colorado.....	50	New Mexico.....	24
Connecticut.....	40	New York.....	402
Delaware.....	7	North Carolina.....	58
District of Columbia.....	33	North Dakota.....	13
Florida.....	79	Ohio.....	82
Georgia.....	83	Oklahoma.....	33
Idaho.....	20	Oregon.....	55
Illinois.....	59	Pennsylvania.....	293
Indiana.....	43	Rhode Island.....	11
Iowa.....	45	South Carolina.....	15
Kansas.....	63	South Dakota.....	14
Kentucky.....	15	Tennessee.....	108
Louisiana.....	29	Texas.....	136
Maine.....	26	Utah.....	3
Maryland.....	38	Vermont.....	12
Massachusetts.....	99	Virginia.....	63
Michigan.....	49	Washington.....	99
Minnesota.....	25	West Virginia.....	54
Mississippi.....	57	Wisconsin.....	19
Missouri.....	32	Wyoming.....	3
Total.....			2,943

One of our correspondents has called our attention to the rather distressing number of typographical errors in the article by Professor Veillet-Lavallée in the March issue and to one particularly unfortunate reading in the first paragraph where the imaginary word *Cheure* should be replaced by *l'heure*.

WASHINGTON NEWS

Miss Edith Johnson, Head of the Department of Foreign Languages, and Miss Lois K. Hartman, teacher of Spanish, in Stadium High School, Tacoma, have been granted a leave of absence for the fall semester, and will leave in June for nine months' travel and study in Spain.

The State Normal School at Ellensburg, Wash., has one class in Spanish this quarter. President Black writes: "We have not been offering foreign language work for the past four years excepting on special request, as we have been depending almost wholly on the high schools to have this work on a two to four-year basis

for students before they come to us. However, we are planning next year to offer courses in each quarter for the reason that there seems to be a renewed demand on the part of our students."

The Spanish Club, El Círculo Español, of Lincoln High School, Tacoma, gave an interesting program at its March meeting. Several anecdotes were told in Spanish by second semester pupils, and two oral reviews of articles read in Spanish papers were given by third year pupils, the subject reviewed being "La Música es el Pan del Espíritu" and "La Union Panamericana." The concluding number was a playlet entitled, "La Primera Disputa."

The third year French class of the College of Puget Sound, Tacoma, gave a public presentation of "La Poudre aux Yeux" the last week in April, under the direction of Miss Anna Crapser of the Department of Romance Languages. An explanatory résumé was given in English at the beginning of each act. This is the first time that a play has ever been given entirely in French at Puget Sound, and especial interest was shown by the students, faculty and friends of the college.

The Clayton Paul-Bert Club of Lincoln High School, Tacoma, held its monthly meeting the third Monday of February. After a brief business meeting, which was conducted in French, members of the French classes presented the following program:

Les Douze Mois by Guerber.

The camp scene from *Cyrano de Bergerac*.

Massenet's *Méditation*.

Le Poète et la Muse taken from *La Nuit de Mai* by Alfred de Musset.

SUMMER STUDIES IN ROMANCE COUNTRIES

The *Istituto di Studii Superiore* of Florence announces summer courses from Aug. 1 to Sept. 15 in Italian language, literature, history and art, with supplementary lectures on physical, political, economic and social aspects of Italy. Visits to museums and excursions form a seductive background.

At Madrid, the *Centro de Estudios Historicos* offers four- and six-week courses from July 9 to August 6 or August 20 in Spanish language and literature, supplemented by lectures on Spanish history, art, geography, social life and pedagogy and by practical work in phonetics, reading, conversation, composition and commercial Spanish. Among the instructors are cited Srs. Castro (language), Navarro Tomás (phonetics), Solalinde (literature) and Canedo (contemporary literature), and as occasional lecturer, Menéndez Pidal.

The newly revised summer courses of the *Université de Besançon* will be given in series, each of four weeks' duration, during July 1

to October 31. The theoretical and practical courses will be in charge of MM. Kontz, Brochet, and Rouget (literature); MM. Vieille and Carpentier (language), and M. Vandaele (phonetics).

The courses in French pronunciation, language, literature history and civilization offered by the *Université de Grenoble* during the summer session of July 1-Oct. 31 are open to registration at any date and provide a wide choice of material, given under ideal summer conditions. The *Comité* announces MM. Duraffour and Metzger in phonetics, MM. Besson, Weil, Duraffour, Ronzy in language courses, and in French literature and civilization MM. Morillot, Chevalier, Esmonin, Weil, Chabert and others. M. Hauvette (Paris) will deliver a series of lectures on "Dante in France."

The University of Strasbourg announces summer courses in French civilization, literature and language, twelve weeks in length, July 4 to Sept. 24. The instruction will be given by regular members of the staff of the University and will comprise both lectures and practical exercises. American students will be especially interested in the courses announced by Professors Baldensperger, Terracher and Lanson. Students may enroll for a four weeks' term (80 francs), for six weeks (120 francs) or for the full time (180 francs). In addition there will be courses in the German language.

The JOURNAL is in receipt of the *Programme des Cours de Vacances* of the Alliance Française for the summer of 1921, (27th year). The only formality required of foreigners entering these courses is the presentation of a *permis de séjour*. The first series of courses extends throughout the month of July, the second throughout the month of August. The fee for each series is 100 francs. Oral and written examinations are given at the end of each series, and diplomas are issued to the successful candidates. During the first series there will be courses on French institutions and art, on literature of the classical and romantic periods, on modern historical French grammar and on pronunciation, and twelve hours of *exercices pratiques*. French literature will be presented by Messrs. Jacquinet, Pichon and Doumic; Mr. Sudre will lecture on modern historical grammar; Messrs Legendre and Chaumont will conduct *exercices d'explications de textes*, and the lectures on pronunciation will be delivered by L'Abbé Rousselot and Mlle Fayolle-Faylis of the *Comédie-Française*. The work of the second series will be of the same general nature, though bearing on different subject matter. The address of the Alliance Française is 101 Boulevard Raspail, Paris (VIe). The Managing Editor will be very glad to forward copies of the announcement to any persons interested.

The success of the Notes and News department for the current volume has been made possible by the receipt of a number of voluntary contributions to this department, but particularly by the cordial cooperation of the following regular correspondents:

Arkansas: Fannie A. Baker, Fort Smith High School.
 California: I. C. Hatch, Crocker Intermediate High School, San Francisco.
 California: C. Scott Williams, Hollywood High School.
 Idaho: Mrs. Margaret L. Sargent, University of Idaho.
 Iowa: Chas. E. Young, State University, Iowa City.
 Maine: Roy M. Peterson, University of Maine.
 Nebraska: Anetta M. Sprung, Lincoln High School.
 New York: Charles H. Holzwarth, West High, Rochester.
 New York: D. C. Rosenthal, Bryant High School, Long Island City.
 North Carolina: Winfield S. Barney, North Carolina College for Women.
 Ohio: Charles Bulger, Akron University (colleges).
 Ohio: E. B. de Sauzé, Director of Modern Languages, Cleveland (high schools).
 Pennsylvania: Isabelle Bronk, Swarthmore College.
 Pennsylvania (western): W. H. Shelton, University of Pittsburgh.
 South Dakota: Carolina Dean, Yankton.
 Virginia: Sarah E. Coleman, Binford Junior High, Richmond.
 Washington: Grace I. Liddell, Lincoln High School, Tacoma.
 Wisconsin: B. Q. Morgan, University of Wisconsin.

ANNOUNCEMENT TO SUBSCRIBERS

from the

M. L. T. A. of the Central West and South

Announcements previously made as to payments of subscribers from Ohio, Indiana and Michigan are hereby withdrawn.

By order of the Executive Council of the M. L. T. A. of the Central West and South, the following arrangements will go into effect with volume six (October, 1921).

1. Subscribers not belonging to any affiliated organization will, as heretofore, remit the amount of their subscription (\$2.00) directly to the business manager of the JOURNAL.

2. Subscribers from affiliated organizations in Oklahoma, Kansas, Missouri, Wisconsin, Virginia, Ohio, Indiana and Michigan will pay \$2.00 to the secretaries of their local or state organizations or directly to the business manager of the JOURNAL.

3. Groups of twenty-five subscribers outside the above named states may be formed and will be entitled to all privileges of members of affiliated organizations. Persons interested in the formation of such groups should communicate with the secretary-treasurer of the M. L. T. A. of the Central West and South.

4. No money should be sent to the secretary-treasurer, who will concentrate his efforts on enlarging the Association.

C. H. HANDSCHIN, Oxford, Ohio, *Secretary-Treasurer* of the M. L. T. A. of the Central West and South.

E. L. C. MORSE, 7650 Saginaw Ave., Chicago, *Business Manager* of the MODERN LANGUAGE JOURNAL.

Reviews

STORIES FROM MÉRIMÉE, with Introduction, Notes and Vocabulary by D. L. BUFFUM, Henry Holt and Co. (1920). Pp. xx+306.

The selection contains practically all of *Carmen* with the full text of five short stories: *Mateo Falcone*, *la Vision de Charles XI*, *la Dame de pique*, *Djoumâne*, and *les Sorcières espagnoles*. The introduction (13 pages) presents Mérimée's biography, and the text (157 pages) is followed by 36 pages of notes and an unusually long vocabulary (110 pages). The absence of such fixtures as illustrations, questionnaires, and exercises, suggests at the outset that the book is not primarily intended for high-school use; the reading of the text itself—some parts of *Carmen* and a good deal of *la Dame de pique*—may convince some high-school teachers that such stories are not to be discussed in their classes. Professor Buffum's selections, as a rule, are not of the easy-French variety; he edits them with considerable care; occasionally he makes a questionable statement. His latest production is no exception.

The notes are the most important part of this edition. Their author knows how badly handicapped we are through the lack of a French Grammar for Advanced American Students. "Very little attention is paid in ordinary grammars. . . ." (note to page 52, line 10); "it is peculiar that so many elementary grammars. . . ." (note to p. 80, 1); "not usually pointed out in grammars," (note to p. 150, 22). And he sets out to write parts at least of the necessary grammar. Moreover, it requires a great amount of intelligent work to understand the "short, clear, polished sentences" of a stylist like Mérimée. The work is made easier by the editor's notes. The exact meaning of many words and constructions, the choice and position of the proper pronouns, "shades of meaning," especially those of certain tenses, are presented in vivid, direct, stimulating language. The grammar is treated from the historical point of view; Latin and Old French are brought in; Ayer, Nyrop, Meyer-Lübke, Hatzfeld-Darmesteter-Thomas are named in the notes. There is in addition a wealth of general information. Not only are the French government and institutions described, but we find Mérimée's Modern Greek corrected, we are taught Arabic etymologies, we hear that Maria Padilla was made the subject of a tragedy by the obscure Ancelot, we are instructed in the rules of *roulette*, and *rouge et noir*, and *faro*, we learn that there are three sizes of Cuban cigars called "regalias," of 5, 6 and 7 inches in length.

Some of these things are necessities, some are luxuries. Many teachers would welcome more of the necessities. For instance, don José Lizzarrabengoa (p. 24, 8), and Vicente, and cousin Henriquez (p. 150, 10) boast of the fact that they are of "*vieux chrétien*" stock, and this apparently means much to a Spaniard. The expression is merely translated in the vocabulary and receives no more attention on page 24. Neither does it on page 150, except that those who already know the meaning of *vieux chrétien* may find a reminder of it in the note to line 12 of the same page. The notes to p. 33, 20 and p. 141, 17 could be lifted above the level of elementary grammars if they were supplemented by the statement that the French *on*, unlike the English "one," has only the nominative case and can only be a subject. Several notes point out shades in the meaning of certain tenses. One more note of the sort might call attention to four imperfect forms (*on se moquait, était scié, je changeais, ne s'embarrassait guère*, p. 33, lines 8 to 14) which have the meaning of the conditional but are hidden among a series of genuine imperfects. A note to page 2, line 9, cautions the student that he must "distinguish between the uses of the imperfect and preterite tenses." Alas, this is not always possible with the help offered by elementary grammars; instead of the warning, we need a plain lesson. The picture of Mateo Falcone (p. 69), for instance, would lend itself to such a lesson, to an *explication* that would take one verb after the other and show Mérimée's mind at work as he uses this preterite and that imperfect. The passage, moreover, has two past indefinite forms surrounded by a number of imperfects and preterites, a rather difficult problem for those who try to solve it with an elementary grammar. The end of José's confession offers the same mixture of preterite and past indefinite (p. 67).

Mateo's portrait could also be made the subject of an *analyse littéraire*; so could the picture of the *demoiselle de compagnie* (p. 103), or the temptation of Fortunato (p. 77) and many other passages. There is no attempt of the sort in the notes. Literary notes are few, indeed, for an edition intended to be used "in literary as well as in linguistic classes." A note might ask the question: Why is don Pedro, a king who died in 1369, mentioned twice (p. 37 and p. 65) in a modern story, *Carmen*, dated 1830? Mérimée evidently had don Pedro and Maria Padilla on his mind when he wrote *Carmen* (see page 37). He champions the king; for him don Pedro is not *le Cruel*, but *le Justicier* (p. 36, 25).¹ He also has a word to say for Maria Padilla (*on a accusé Maria Padilla*, p. 65). The fact is that he was to publish his *Histoire de don Pèdre I^{er}* in 1848, three years after *Carmen*. Did the master's grip on his subject weaken? Did the historian in Mérimée get the better of Méri-

¹ Note by the Editor: The explanation is suggested in Professor Buffum's Introduction, pp. xvi-xvii.

mée, the novelist? Should he not say with don José (p. 58, 27): "Tous ces détails vous ennuiant sans doute"? A few words and dates added to the note on Maria Padilla (p. 259) could easily answer these questions. For in 1845, before Mérimée had published his own *Histoire de don Pèdre*, the figures of don Pedro and his mistress were not as unknown to his readers as they are to our American students today. They had been the object of considerable interest for some time when they appeared in *Carmen*. It might also be stated that even today the historic don Pedro receives some attention in the French *Cours d'histoire*.

Corneille's well known line quoted by Mérimée on page 15:

Cette obscure clarté qui tombe des étoiles

is ignored in the notes. The quotation "*sa langue se délia*" may be taken, as a note says, from the king's own account of the Vision (p. 91, 27), but if that is the case, the king himself quotes Luke, I, 64: "his tongue loosed." In a story written shortly before his death, Mérimée quotes a line which is not so familiar (p. 142, 26); if traced to its author, it might shed some light on Mérimée's literary favorites. Finally, why should we, in studying Mérimée, adopt the following order of dates: 1845, 1829, 1829, 1849, 1873, 1830?

These are sins of omission. The notes, and vocabulary as well, show some sins of commission. A note to *mon officier* (p. 28, 24) states that "the possessive is used in addressing a superior officer; for an inferior it is omitted." Yes, a colonel speaking to a lieutenant says "*lieutenant*," while the latter addresses the colonel as "*mon colonel*." But José is not even a *sous-officier*. Carmen begs him to let her escape, she appeals to his pride by calling him *mon officier*; by contrast she calls his two men *ces deux conscrits* (p. 30, 25). This the vocabulary translates by "conscript"; the real meaning, however, is "raw recruits," plain "rookies." When José is reduced to the status of a second class private, she meets him again, and again she calls him *mon officier*, but her voice has a different intonation: *Mon officier, tu montes la garde comme un conscrit!* (p. 34, 21). The sarcastic meaning of *conscrit*, in sharp contrast with *mon officier*, is evident.—The longest note (46 lines to p. 4, 18) deals with the use of *ce* and *il* as impersonal subjects. It is not the best note. It repeats the statement often made in ordinary grammars that we must say *c'est* "before a superlative." That theory truly has nine lives. A Frenchman says *Celle que je veux dire c'est la plus grande*, as he says *Celle que je veux dire, c'est la blonde*, and his reason for using *c'est* is the same in both cases. The note insists twice that we must say *c'est dommage* and *c'est pitié*; it calls these expressions "exceptions" and "fixed phrases." Yet Mérimée himself uses *il serait dommage*. Then again, are *c'est dommage* and *c'est pitié* truly exceptions to the rule that "when the predicate is indeterminate, *il* is used"? Is there

such a rule? Mérimée, to be sure, does say like everybody *s'il en était besoin* (p. 79, 7) and it should not be difficult to prove that he also says *il est question*; but are there many *il est* of that sort? On the contrary, the old language has a great many phrases like *c'est peine perdue*, *c'est chose certaine*, *c'est merveille*, *c'est miracle*, *c'est pure folie*; *c'est justice*, *est-ce jalousie?* *est-ce contentement?* *ce sont là plaisirs de roi*, *C'est chose incertaine* (Buffum's Michelet, p. 151, 28.), *C'était bien raison qu'il fût à l'honneur* (*Ibid.* p. 129, 12.) *C'était plaisir d'entendre sur la hauteur le bruit des fouets* (Daudet, in Buffum's French Short Stories, p. 116 19.). Of course, we do say *il es'* before an indeterminate predicate in *il est médecin*, and the note opposes *c'est un médecin* and *il est médecin*; but is the latter *il* impersonal? The note as a whole is a maze of rules and exceptions; it fails to throw much light on the subject, because it does not bring out the three or four fundamental notions that underlie the whole question.

One feature of Professor Buffum's newer vocabularies is that they indicate the pronunciation of certain words. Many who have been puzzled by his pronunciation of *respect* will turn to this word in the new vocabulary. According to his *Contes Français*, published in 1915, the word was then "usually pronounced *respèk*." Two years later, in "Short Stories from Balzac," it had become "*rèspèk* or *rèspè*." "Stories from Mérimée" now gives "*respè*."² The statement that *sage*, meaning "wise," is old is surprising.³ There are at least two old words; however, in *la Dame de Pique*. *Fiacre* (p. 110, 27) has its old meaning of "cabman," and *plancher*, (p. 95, 24) means the "ceiling," as it did in Molière's time: *qu'on me le pendre au plancher* (*l'Avare*, V, 2.) On the other hand, *chapelle* (p. 22, 21 and p. 64, 29) becomes part of a technical expression in *en chapelle*, which is something like the "death watch," as they call it in *Sing Sing*. The *métier* that plays a certain part in *la Dame de pique* (p. 98, 21, p. 103, 30, p. 108, 26), is not a "loom" but a "frame," the meaning is plain on page 100, lines 21 and 26. *Il n'y a pas d'apparence* de might be better translated by: "it bears no resemblance to wisdom to . . ." (p. 96, 3). The translation given for *remettre* (p. 285, first line of second column) and meant for page 107, line 6, forgets the initial *re*; neither does it take into account line 5 on page 107. As to *Roumi*, which occurs on page 143, line 18, no one can tell today whether "Mérimée in using this name was thinking of the Gipsy *rom* and *romi*," but we do know that *Roumi* is a term applied by the Arabs to Christians in general, and *Djoumâne* is an Algerian story.

² Note by the Editor: In the first named volumes Professor Buffum accepted the authority of the *Dictionnaire général*. This work characterizes "*rèspè*" as "*vieilli*."

³ Note by the Editor: This meaning is so characterized in the *Petit Larousse illustré*.

The book, finally, has a fair sprinkling of misprints and slips. The vocabulary prints *adjutant* for *adjudant*, and the introduction (p. xvi) speaks of "the death of Mateo Falcone," but pages 92-104 seem to have received more than their share of oversights. Page 92 starts with *La* for *Le*; p. 95, 2 and p. 98, 11 have *Fedotovna* for *Fedorovna*, and p. 96, 13 *Cassanova*; p. 98, 21 gives *campagnie* instead of *compagnie*; on page 100, line 31 should end with an interrogation mark; *vint*, on page 104, 25 wants a circumflex. *Quelque* before a numeral adjective is spelled with a final *s* in *quelques deux lieues* (p. 1, 4) and *quelques deux cents pas* (p. 83, 8); it is invariable in *quelque soixante ans*, which occurs twice (p. 95, 11 and p. 120, 3).⁴ Failure to notice a misprint or to comment on variations in usage may lead students to serious mistakes; it has even led the authors of some widely used textbooks to make strange assertions.

University of Maine

F. J. KUENY

GÉOGRAPHIE HUMAINE DE LA FRANCE. BY JEAN BRUNHES. Being Vol. I of *Histoire de la Nation Française*, edited by Gabriel Hanotaux. Paris: Plon-Nourrit et Cie, 1920. Pp. lxxx+495.

French histories of one sort or another, written by several scholars, each working on the period or subject which is his special field, and published under the general supervision of an eminent authority, are no novelty. Examples which come readily to mind are Lavisse's "Histoire de France" and Petit de Julleville's "Histoire de la langue et de la littérature française." Some months ago there appeared the prospectus of a new work of this kind under the editorship of Gabriel Hanotaux, a member of the Académie Française, and recently the first volume came from the press. In the introduction to this first volume the editor outlines the plan of the work. He calls it "Histoire de la nation française" because, instead of giving only political history or literary history and treating as secondary the great developments in thought, technical arts, science, and manners, the collaborators propose in the fifteen volumes to sound the depths of French civilization, to present not only the geography of France and the political and literary histories of the French people, but also the story of their artistic, military, and economic growth and their religious and scientific thought in an *ensemble* which will show how these have interacted to produce that great resultant, modern France.¹

⁴ Note by the Editor: Both forms of the word are found before a numeral. Cf. Littré s. v. *quelque*.

¹ The proposed volumes are: Géographie humaine de la France, 2 vols.; Histoire politique du peuple français, 3 vols.; Histoire de la littérature française, 2 vols.; Histoire de l'art français, 1 vol.; Histoire militaire, 2 vols.; Histoire économique et sociale, 1 vol.; Histoire diplomatique, 1 vol.; Histoire religieuse 1 vol.; Histoire des sciences et de la philosophie scientifique, 2 vols.

This history, then, is to be encyclopedic. But the editor wishes it also to be readable, popular, not a mere display of erudition. To this end he has chosen as collaborators scholars who have become, through their studies, competent to speak with authority and who will not waste time "in the details of research and the chicanery of discussion." While the work may, therefore, disappoint scholarly minds, it will, no doubt, serve a large purpose in bringing to the intelligent general reader an authoritative synthetic treatment of the several phases of French civilization, a survey which may be trusted, for among others the list of collaborators names such men as M. Jean Brunhes, professor at the Collège de France, who is providing the volumes on geography, M. Joseph Bédier, who will treat the *Chansons de Geste*, M. Fortunat Strowski of the Université de Paris, known widely for his work on the literature of the nineteenth century in France, and M. Pierre Boutroux, of Princeton University, who writes on the history of mathematics and mechanics.

The volume which has recently appeared is the first of the two which Jean Brunhes is to contribute on the "*Géographie humaine de la France*," a title which deserves consideration.² *Géographie humaine* is not an entirely new term, for Vidal de la Blache of the Université de Paris uses it in the first volume (1903) of Lavis's "*Histoire de France*." Taking as a basis Michelet's mot "*La France est une personne*," he points out that "*une individualité géographique ne résulte pas de simples considérations de géologie et de climat*." "*Ce mot de personnalité appartient au domaine et au vocabulaire de la géographie humaine*." For it is man who "*établit une connexion entre des traits épars; aux effets incohérents de circonstances locales, il substitue un concours systématique de forces*." But Brunhes proposes to and does treat of *géographie humaine* by a new and more satisfactory method than that used by Vidal de la Blache. The latter divided France into four parts—*La France du Nord*, *Entre les Alpes et l'Océan*, *L'Ouest*, and *Le Midi*,— and so sub-divided these parts that he gave careful and detailed descriptions of the several small segments. Brunhes, on the other hand, admitting the truth of de la Blache's contention that a division of France for the purposes of geographical description must not be based on geological history or on climatology, makes a more unified impression on the reader by approaching the geography of France through the description of her large rivers, tracing them and their affluents from their sources to their mouths. Men have from earliest times reaped the benefit of the age-long toil of these streams. They have used rivers as a means of communication and of defense, they have built their houses on the banks and tilled their farms in the

² Brunhes produced about ten years ago a "*Géographie humaine de la France*," a book which went through its second edition in 1912.

river-valleys. "C'est par excellence de cette géographie-là que l'histoire est la compagne."

But Brunhes was quick to see that even with this method there was the danger of neglecting the natural solidarity of the country. Because the territory between two river-basins was also important, he decided to use the rivers as a framework for a rapid regional description, a general preface to the comparative geographical studies which would follow.

One more word as to method. The author, bearing in mind the fact that France has been minutely studied by geologists, mineralogists, botanists, archaeologists, and statisticians, has no intention of filling his pages with long and wearisome enumerations. As he believes that a well-chosen sample of rock from a quarry is more valuable than a huge, unwieldy block, so he is convinced that a few carefully-selected, representative examples will be more instructive than an avalanche of details.

What, then, of the book? It starts with a *Chapitre liminaire*, which the author considers as an argument or foreword. Part I of the work itself treats of the physical geography of France. The first chapter traces the growth of the country from the three original rocky islands of the earliest geological period through the various eras to the present unit with its hexagonal sides, three fertile and cultivated basins, its good sea facilities and its mountain ranges. Of these the Massif central, the Vosges, and the mountains of Brittany are the oldest. Later the Pyrenees developed and still later the Alps. The second chapter treats of the climate and rainfall and the third of the inhabitants of France. Brunhes begins with the earliest signs of human occupation of the territory and discusses with care the dolichocephalic and the brachycephalic types of prehistoric man. Then he takes us through the Neolithic Age, the Bronze Age, and the Iron Age to the period in which can be recognized the fusion of the earlier inhabitants of Gaul into one people called the Ligures, and tells of the arrival of the Phocians at Marseilles, the invasion of the Iberians and Basques from over the Pyrenees, the two incursions of the Celts, and the final conquest of the country by the Romans. To his collaborators he leaves the task of describing the multiple invasions of the barbarians, which added new ethnic factors to the already complex population of Gaul, preferring, himself, merely to outline the subsequent history of the race with such fullness as will enable the reader to know what type of man it is who is the acting force in *géographie humaine* as he understands the term.

Having described the three elements which should be continually borne in mind during a study of *géographie humaine*—the architecture of the country, the climate, and the inhabitants—the author proceeds with his study, and in five chapters treats of

the following rivers, their affluents, and their basins,—the Garonne, the Loire, the Seine, the Rhine, and the Rhone. In each case he commences at the source of the stream and describes in considerable detail the geological formations through which it passes on the way to the ocean, its physical features, falls, bends, gorges, bluffs, or gently sloping banks, and at each stage in the description indicates what influence the natural phenomena have had on the inhabitants of the region; why in one place, there are vinegrowers, in another, industrial workers, and in still another, sailors and tradesmen. Conversely, he shows how man has wrought with nature, built a canal, cut a tunnel, or harnessed a waterfall for power. Despite the many details, the sentences are so leisurely and so little over-crowded with facts that, at the end of these five chapters the reader feels that he has been enjoying a comfortable and instructive journey over the face of France, watching man and nature at work hand in hand.

In Part II of this volume Brunhes turns from physical to regional geography, being interested in the impress which history has left on geography. The church and the feudal lords had their part in determining the boundaries of the early *diocèses* and *comtés*; each historical event under the Ancien Régime brought with it changes in jurisdiction and temporary possession to such an extent that in 1789 Thouret, reporting to the Constituent Assembly, wrote: "Le royaume est partagé en autant de divisions différentes qu'il y a de diverses espèces de régimes ou de pouvoirs: en diocèses, sous le rapport *ecclésiastique*; en gouvernements, sous le rapport *militaire*; en généralités, sous le rapport *administratif*; en bailliages, sous le rapport *judiciaire*." With the Revolution came the division into *départements* of such a size that, with the transportation facilities of that day, one could from any town in the department reach the chef-lieu in twenty-four hours. This division has persisted to the present despite the efforts of geographers, economists, and government officials during the last fifty years to form more satisfactory administrative units. Our author promises to keep this problem in mind while he is discussing the villages and the cities of France, the means of communication, the agricultural products and the exploitation of the country's mineral wealth, in the hope that he may offer a practical solution of the difficulty.

Brunhes has long held that the best method of approaching the question of man's activity in any territory is to study the homes he builds and the way in which he groups them. In the second edition (1912) of his earlier "*Géographie humaine*," he writes: "Elle (la maison) est un fait souvent considérable qui utilise en général des ressources naturelles toutes proches, et elle est un fait qui dure sur un emplacement déterminé. . . . Phénomène localisé et fixe, l'habitation est par excellence un phéno-

mène géographique." "Il n'y a pas d'oeuvre géographique de l'homme en un point de l'espace sans que s'y ajoutent, s'y juxtaposent ou s'y superposent des faits d'habitations. Tout aboutit à la maison et aux agrégats de maisons, villages ou villes, si bien qu'au terme extrême de toute étude de géographie humaine, quels qu'ils soient, nous serons contraints d'examiner et de constater comment ils se traduisent encore et en outre par des maisons éparses ou agglomérées."² It is not strange, then, that he discusses the houses which are typical of the various parts of France, houses of white limestone (Touraine), red sandstone (Vosges, Pyrénées), brick (Toulouse, Albi, Roubaix), basalt (Clermont-Ferrand), houses with pointed roofs, flat roofs, roofs with long slopes or those with the two sides of unequal size. Throughout he shows how each style is adapted to the needs of the people of the region in which it is found. After thus describing the distribution of the various types he treats of the aggregation of houses into villages.

Having shown, on the one hand, that, as a legacy of history, France has the modern department for an administrative unit, and, on the other that the *genres de vie* of the inhabitants of the various regions are expressed through their houses and villages, he claims that there are two types of *régions* in the country: *régions géographiques* and *régions historiques*, the one composed of units having common natural and human characteristics, the other of units naturally discordant but held together by the force of the human will as expressed through history. Now comes a suggestion for the solution of the administrative problem, a solution which Brunhes will develop in his second volume. "Pour la coördination de forces *opposées* et pour la fusion féconde de ressources complémentaires, la ville est appelée à jouer un rôle primordial. La *région* future ne doit être *spécialisée* au sens étroit du mot, mais fondée sur une adaptation aux conditions naturelles et humaines telle qu'elle s'oriente—si l'on nous permet d'user d'une expression technique de l'économie industrielle la plus moderne—vers *l'intégration*. Or, la région dépendra de son 'chef,' c'est-à-dire de la ville; la distribution nouvelle de la France en *régions* doit être fonction des 'centres de nodalité' (Vidal de la Blache), c'est-à-dire des vraies capitales provinciales. Celles-ci d'ailleurs ne seront rien, si elles ne savent pas unir—pour les interpréter et les diriger—les intérêts métropolitains de leur activité financière, intellectuelle, artistique, commerciale et industrielle à ceux de l'activité rurale et agricole de toute la 'province.'

The volume is, of course, not without its faults, though, I believe, there are tolerably few errors of fact. Some may question

² 2nd. ed. 1912. Pp. 52-53.

Brunhes' statement that the most correct French is spoken in Angoulême, holding, perhaps, that such an assertion would better be made of Tours and the Touraine. It is undoubtedly erroneous to say that French-Canadians "people" (peuplent) New Brunswick, and it is also, as far as I can ascertain, questionable that the number of inhabitants of English blood is on the decline in that province. The author approaches the extension of the use of the French language with a zealotry comparable to that which misled certain scholars of another nation in their desire to spread their peculiar "Kultur." "C'est en dehors de nos frontières, qu'il faut reprendre et tout de suite la grande croisade en faveur du français, dont d'énergiques associations telles que l'Alliance française poursuivent la diffusion en tous pays." In fact, a discussion extending over several pages leaves the reader with the impression that Brunhes has considered it his especial duty to defend French as a language and to boast of its wide use. Furthermore, while hardly a fault, it is at least an occasion for surprise to find three quarto pages, out of about thirty on climate, given over to an anthology of rhymes about weather.

In confection the book is admirable. Although the quality of the paper unfortunately reflects the present economic conditions in Europe, the clarity and beauty of the print and the artistry of the arrangement of material and illustrations deserve commendation. There are very few mis-prints. The multitude of pen and ink sketches and the twelve colored plates, of which the majority are the work of the late Auguste Lepère, are not only helpful and instructive illustrations for those who are not acquainted with France but will prove a source of joy and inspiration to every one who knows and loves her highways and byways.

Logical in arrangement, technical at times but consistently interesting, and presenting sympathetically the particular *cachet* of each part of France, this book is one with which to sit down before the fire on a winter evening. The leisurely style, evincing a genuinely personal touch and the illustrations full of the spirit of French life create the atmosphere of a course of carefully planned and authoritatively instructive, illustrated lectures. Because the work is, at the same time, a thoroughly successful treatment of the background against which the history of modern French civilization will be developed, it merits a place among one's intimate friends on the library-shelf.

LESTER B. STRUTHERS

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LOS AMANTES DE TERUEL, por JUAN EUGENIO HARTZENBUSCH. Edited by Professor G. W. Umphrey of the University of Washington. D. C. Heath & Co. XXXII+135 pp.

In his sound and scholarly introduction the editor discusses concisely and interestingly the legend of the Lovers of Teruel, its

"authenticity" and the more notable of the two hundred or more versions which have appeared from the sixteenth century to the nineteenth. Following this is a brief account of the author's life and his literary and scholarly activities, and an analysis of the problems attendant upon presenting in effective dramatic form a legend so well known that no essential detail could be omitted or changed, but the climax of which was both undramatic and improbable. Professor Umphrey next explains for the student who may use the book what is meant by the terms Romanticism and Classicism in literary parlance, treating the matter simply but adequately under the following general headings: *subjectivity, spiritual awakening, picturesqueness, love of nature, freedom of form, richness of language*. The presence of most of these qualities in the play to be studied is pointed out in such fashion that the student may perhaps actually be expected to put two and two together and derive from the process some real idea of what a romantic play is like.

A rather perfunctory account of Spanish versification as exemplified in the play, and a bibliographical note close an introduction that is meant to be useful to those who study the play, rather than a vehicle for displaying the editor's erudition.

In his preface Professor Umphrey indicates that notes and vocabulary have been prepared with a view to the needs of students who have studied the language for two semesters in college or two years in high school. Though grateful for a respite from that over-editing which leaves nothing whatever to the imagination or ingenuity of the student, a fault which seems to be growing upon our recent editors of Spanish texts, one is nevertheless inclined to think that Professor Umphrey has set the standard of student intelligence rather high.

The following comments are based upon a "try-out" of the text with a normal class of the type described.

Notes. Act I, l. 75, *Ramiro*: it should be explained here that this is the name by which Marsilla is known to his Moorish captors; this fact does not appear in the text until l. 190.

ll. 115-116: these two lines constitute an aside, which explains why *está*, the subject of which is *Marsilla*, is in the third person.

l. 140, *note*: the use of adjective or past participle with adverbial force is not confined to poetry.

l. 148: the subject of *vea* is *yo*.

ll. 223-226: the translation of these lines given in the note is satisfactory enough. The construction, however, is too much for a second-year student. It should be explained that the infinitive *seguir* (l. 223 and repeated l. 225) is predicate to *fué* (l. 219) and that ll. 220-222 are parenthetical and descriptive of *querer* (l. 219); otherwise the student will inevitably make *prodigioso* l. 220) predicate to *fué*, in spite of the comma, and be utterly at a loss what to do with *seguir*.

l. 368, *a ti*: supply *llegó*.

l. 444, *le*: to whom does the pronoun refer? If to *Zulima*, as seems likely, why is it not *la*? If the change has been made for the sake of the verse the student should be informed of the fact. *Le* as feminine accusative is not unknown in modern Spanish, but it is sufficiently rare to merit comment.

Act II, l. 2: there should appear here a note on the use of the second person plural when a single person is addressed.

l. 27, *vosotras*: is plural in meaning here as always (see remark under *vos*, *vosotros* in vocabulary).

ll. 208-209, *note*: repeats the note to Act I, l. 140.

l. 317, *fué*: attention should perhaps be called to this use of the past absolute for the present perfect.

l. 376, *pudo*: this extremely rare use of the past absolute (i.e., in the conclusion of a condition contrary to fact: see Hanssen, *Gramática*, 592) should certainly be noted.

l. 378, *alguno*: the note translates 'the one.' Who is this 'one'?

l. 507, *para usado*: idiomatically equivalent to *para usarse* or *para ser usado*.

Act III, l. 241, *viviendo*: modifies the subject of *verá*, i.e., *Marsilla*. Translate 'if he were alive.'

Act IV, l. 139, *Esto es antes*: the note to this passage, including both the explanation and the translation 'rather is this it,' is incorrect. The translation is 'this is first' or 'this comes first.' By 'this' is meant the duel between Rodrigo and Marsilla; by 'comes first' is meant that the duel, or rather the preventing of the duel, is of more pressing importance and demands more immediate attention than the escape of Zulima, which D. Pedro had arranged with Martín to connive at (see ll. 61 *et seq.*).

l. 148, *Llegad*: this word is addressed to *Adel*; the remainder of the line is an aside.

l. 172, *va*: the subject is *Marsilla*.

l. 321, *¿cómo de ti sin ti se separara?* an obscure line which the note does not help to clear up. This speech of Marsilla is intended to reproach Isabel for believing him dead. The only difficulty is of course with *sin ti*. Apparently the line might be reconstructed thus *¿cómo se separara mi vida de la tuya sin llevarse a la tuya?* i.e., 'how could I die without your dying also?'

Vocabulary

The editor has adopted the plan of omitting "words that the student is reasonably certain to know." This method is never entirely satisfactory, as no amount of experience will enable an editor or a teacher to foresee the *lacunae* in a student's vocabulary.

The deficiencies are not numerous, however, in so far as I have tested the vocabulary.

aquese: should have an intimation that the word is archaic.

disponer: should have the additional meaning 'to command,' 'deliver one's orders' (see Act IV, ll. 66 and 370).

If the past participle *enojado* is to be included there seems to be no reason to omit *enojos* (Act III, l. 185), especially as the meaning here, 'boredom,' is somewhat unusual.

oprimen (same line) might be guessed at, but probably no student of the grade for which the book is intended would be able to guess at the meaning of *serallo* (Act I, l. 284).

suponer: add to the meanings given 'to feign,' 'pretend' (Act IV, l. 315)

vos, vosotros: *vos* is archaic in Castilian except in certain special cases; also *vosotros* is not, as seems to be indicated, used in addressing one person.

Misprints are few. I have noticed the following:

page XXXII, near the end, for *Pineyro* read *Piñeyro*

p. 21, l. 8, for *ese* read *ése*

p. 39, l. 495, for *disminuído* read *disminuido*

p. 41, l. 538, for *espiró* read *expiró*

p. 42, l. 579, for *Jerusalem* read *Jerusalén*

p. 50, l. 771, for *esignara* read *resignara*

p. 60, l. 269, for *eso* read *esa*

p. 61, l. 271, for *para* read *pára* (the usual accentuation of the verb)

p. 76, l. 189, for *El* read *Él*.

The details noted do not materially impair the usefulness of this very satisfactory edition of a fine Romantic play.

ARTHUR L. OWEN

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MODERN FRENCH COMPOSITION. BY PHILIPPE DE LA ROCHELLE, Columbia University. G. P. Putnam's Sons, New York and London. 1920.

Il faut être philosophe, car de petites misères seront un peu partout semées sur vos pas. (Page 44.)

The author has a new method to propose for teaching French Composition and Conversation, and this book is designed to enable others to obtain the same results he has been obtaining in his own classes. Nevertheless, in its present form, this book will never make for the success of the method. For students to learn accuracy they must have before them dependable books. When they find, after writing out one of the exercises in this book, using with all care all the suggestions therein incorporated, that half of what they have written is impossible French, they are not apt to have much further confidence or courage.

A new method needs explanation. When a teacher puts into a composition book two or three thousand idiomatic and colloquial expressions, chosen at random, and grouped arbitrarily according to the standard, often vague, known as "association of ideas," we should expect some definite directions or suggestions for using them. There is a four page preface, little short of incomprehensible, containing passages such as these:

"We do believe in an active method or process of sifting ideas and vocabulary—from an isolated word to a complete sentence—and that in all classes. It is no waste of energy, cultivating a taste for selecting the most usual locutions—either by a collective or individual combination. Herein lies the real test both for class and individual researches.

"... two things are required: the material used in construction and the mode of constructing.

"Must we not always collect our thoughts, and observe and compare until the whole subject matter is thoroughly digested? All mental development is exacting, yet pleasant, the more we feel (while jotting down on paper the simplest ideas, even on familiar subjects) that in our minds a little but growing light begins to dawn, as if by magic!"

There follow two pages on *How to Use this Book with the Modern French Grammar* (by the same author; cf. M. L. J., IV, P. 260). Here again, the open minded teacher, in search of guidance, will be disappointed. The first of the "valuable hints," as the author calls them, is the following:

"Under the heading: nationalités, p. 1, the parentheses: (-e) denote the feminine of a proper noun—and likewise that of an adjective) for instance: américain (-e), if used as such; and the omission of the same: (-e) simply means that the noun ending in -e, remains thus for either gender."

Any high school freshman should know this at the end of the second month of his first modern language.

The composition books that have given the best results have been those in which a reasonable number of good idioms, gradually introduced in connected passages of clear French, have been repeated and worked over in the succeeding English passages for translation; books in which a maximum of vocabulary is repeated until the student is acquainted with it from all angles.

In Mr. de la Rochelle's book there is little or no connection between successive passages; there is even little or no connection between the various paragraphs of one passage. It is not a composition book; it is a dictionary of idioms, arranged in a way so unsystematic and haphazard as to bewilder and discourage.

The outstanding fault is irrelevancy: irrelevancy in the grouping of the long lists of idioms; in the connected passages, both French and English; in the titles and the subject matter below them; in the prefaces; and in the punctuation. The whole book

shows haste in preparation. There are misprints, incorrect translations, bad English, bad French, and the most fantastic and bewildering punctuation since the days of "Lord" Timothy Dexter.

Lack of space prevents my noting all the errors. The following may be taken as characteristic:

Page 5, l. 22: *le petit déjeuner du matin*. Omit *du matin*. The French, like other nations, breakfast only in the morning.

Page 6, second paragraph of French: *Mon voisin croit que c'est plutôt un bruit de crécelle*—rattle (replacing the bell on Holy Thursday and Good Friday). *La cloche fêlée*—cracked bell *dans la Salle d'Indépendance—à Philadelphie ne ferait un "potin" (grand bruit) aussi soudain et aussi inattendu! Hier (au) soir, avant de me déshabiller—undressing, je l'avais monté—wound it et placé sur la table de nuit*.

This is a typical paragraph. The English should be either solely in the vocabulary or else in footnotes. If it must absolutely find a place in the midst of the text it should be either in parenthesis or between dashes. *Monté* should be *remonté*, and the *l'* before *avais* refers to nothing at all except *la cloche fêlée!*

Page 6, l. 22. *Je me fais des lotions à grande eau sur tout le corps* is translated *I splash water all over my body*.

l. 18. *Vous avez dormi la grasse matinée*: better *vous avez fait la grasse matinée*.

l. 19. *Insensibilise-t-on le malade* evidently refers to the black-jack method.

Page 12, l. 1 of English: *announcements* should be *advertisements*.

l. 2 of English. *Now, having just given notice to the superintendent of leaving our present living rooms. . . . Living rooms* is wrong for lodgings or apartments. If this were translated according to the vocabulary, it would read: *Or, venant de donner congé au gérant de quitter . . .*, which is not French. It should be, and the vocabulary altered to match: *Or, venant d'avertir le gérant que nous quitions. . .* Of course *actuel* means *present* and not *new*, as it says in the text.

Page 13, l. 26. *Bain de siège* does not mean *bathtub seat* (!) but *sitzbath*.

Page 14, sentence 13. *Le déchet du coton* should be *du déchet de coton*

Sentence 15. *Dépenser follement* is used of money and not of time.

Page 18, l. 1 of English. *Should you choose to board, you might be subjected to a certain want of liberty*. This eminently colloquial sentence is evidently to be thus translated, according to the information furnished; *Si on choisissait de prendre ses repas, on pourrait être astreint à une certaine sujétion*.

l. 8. *You would thus soon improve the study of French and precisely as it is spoken.* This is not English.

l. 14. *The food itself more simple and (-y) more wholesome.* This is intended for a sentence. It is interesting to speculate how *y* is to be appended to the word *et*.

l. 23. This sentence, translated according to directions, begins: *Le mieux de trouver une pension!*

Page 22. *Exemplified, witnessed, give an impetus to, main thing, business hours, if need be, congested corners, per regulations, to meet half way, to give right of way,* all omitted in the vocabulary.

Page 24, l. 17. *Companion friends,* whatever it means, does not mean *entourage*.

Page 25, l. 1 of questionnaire. *Serrée avec une boucle.* Could he mean *sanglée*?

Page 27, last line. *De face* is wrong. *En face*.

Page 28, l. 15. *Prohibition times provokes my thirst.*

Page 29, l. 3. *Lamps are being lighted. As we emerge from them.*

l. 5. *We cross villages for we pass by or through.*

Page 36, l. 2. *J'ai beau échapper ma montre* should be *j'ai beau laisser échapper ma montre* or why not *j'ai beau laisser tomber*. .?

Page 38, l. 16. *A few stamps—although you may get them cheaper on the steamer and save on tips!* (The exclamation point is the author's.)

Page 41. Title. *Langue courante.* The first sentence contains a veiled reference to the title.

Page 43. Title. *Everyday French.* No reference whatever to the subject in the passage. The last sentence is: *Now, as to the Revolution of 1789, some critics admit that it has given rise to a new era in form of humanity,* which is not English.

Page 46, l. 17 of English. *Prie à* is wrong.

Page 51. Title. *Baggage Checking Office* is neither English nor a translation of the French.

Page 75, l. 19 of English: *Expenses incurred by having such articles often reach high rates.*

Some examples of the "connected" passages for translation should be given:

Page 38, l. 19: *What is the use of carrying such a lot of useless things along, some may ask. Besides it is a great satisfaction to keep everybody busy during your trip, especially your valet! your porter or one who does not believe in adding to his salary. As to guides, Baedeker is out of date, and it is wiser to get a living one—at a bargain! There are certain methods of teaching languages in a few lessons—a good guide murders them all: As trains are often late, you may dispense with all official timetables.*

Page 22: *Visitors, or any New Yorker (new-yorkais [sic]) may either cross the city by the subway or the elevated trains, or again*

circumnavigate it. Does not the very thought of it make you shudder? It takes little time however to cross over (then the Hudson river)—not only underground and in the rock or in the tunnels, but one hundred feet under water.

Page 58, l. 3: *The fireman pokes the fire and the engineer watches every movement in the right direction!* (The exclamation point is the author's.)

l. 11: *Did you ever hear that sharp whistle—on any French engine? No wonder the great Benjamin Franklin was fond of even a small whistle. Fancy, too, an engine without a whistle!*

COURTNEY BRUERTON

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FIRST SPANISH READER. By AURELIO M. ESPINOSA, XIII + 265 pages, Sanborn & Company, 1920.

During the last few years there has been evidence of a growing realization on the part of college professors of the peculiar needs and difficulties of school pupils and a willingness to prepare books especially for them. In the present volume Professor Espinosa has prepared a book primarily intended for use in junior high schools, or in the first year of high school.

Text and exercises comprise 33 lessons, covering 149 pages. The amount is ample for a year's work. Both text and exercises are simple and well adapted to the age of the pupils. Teachers who like to have the grammar lessons given and discussed in Spanish will find here the necessary vocabulary as well as a series of questions in Spanish upon the points of grammar taken up. A section of 26 pages is devoted to a series of English passages for translation into Spanish. There is a good verb appendix and an unusually complete and helpful vocabulary. There are good maps and illustrations and the general make-up of the page—with its clear type and good paper—deserves special commendation.

In the exercises, one is impressed by the practical value of those given on pages 137-139, 144-145, and 147-149. Simple, careful drill on the uses of prepositions is, however, often neglected. The memorizing of such "*Modismos*" as are given on these pages is infinitely more valuable than the memorizing of proverbs so often recommended.

As for the questions, one is impressed by their abundance and variety; also their sanity. No one type is worked to death. Long, hard questions, calling for long, involved answers, are here conspicuous by their absence.

In the vocabulary, irregular forms of verbs are listed with great fulness. In the case of radical changing verbs the indication (*ie*) for *convertir* and the like seems hardly sufficient. Under such

verbs as *llegar* and *tocar* such forms as *llegué, toqué, toque*, might well have been indicated. Even if they do not occur in the text, they will certainly be wanted in the course of the oral practice. An easy way of calling attention to such peculiarities would be to indicate after the infinitive the section of the verb appendix in which the inflection of the verb is given.

Since the book is intended for use with young pupils, I may be allowed once more to express the opinion, based on an experience of many years in teaching young pupils, that the best way of teaching the gender of a noun is to place the article before it.

There is a rather striking misprint—*uno* for *un* in line 11 of page 58.

Whether or not this book is easy enough for eighth grade pupils, experience alone can show. For those of ninth grade it certainly is. It is an excellent and most welcome addition to the materials available for use in junior high schools.

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E. L. C. MORSE, *Business Manager.*

Query and Answer

Address correspondence for this department to Thomas E. Oliver
Urbana, Illinois.

10. *Will the JOURNAL give a brief bibliography of Portugal and of the Portuguese language? The growing importance of Brazil internationally would seem to warrant more attention to this subject.*

In *Hispania* for March 1919, pp. 87-93 may be found an illuminating article by John Caspar Branner of Leland Stanford University on the *Importance of Portuguese*.

The following books have come to our notice. We list them with no recommendation regarding their value.

GRAMMARS

- Grauert, E. F: *A New Method for Learning the Portuguese Language*. With vocabulary and an appendix containing verb conjugations, irregular adjectives, etc. 12° \$2 net. D. Appleton & Co. Mr. Grauert was long a resident in Brazil.
- Elwes, Alfred: *A Grammar of the Portuguese Language*. In simple and practical form. With exercises. Seventh Edition. 12°. 75 cents net. D. Appleton & Co.
- Toledano, C. A., and A. *A Practical Grammar of the Portuguese Language*. VI+325 pp. Cloth \$2. Isaac Pitman & Sons, 2 W. 45th St., New York City, 1918.
- Branner, J. C. *Brief Grammar of the Portuguese Language*. 12°. VIII+216 pp. \$1.50. Third Edition. Henry Holt & Co. 1915. Containing short extracts from Portuguese and Brazilian writers.
- Wall, Charles Heron, *A Practical Grammar of the Portuguese Language*. 12°. 256 pp. The fourth revised edition is dated London 1908.
- Ely, L. *Portuguese Conversational Grammar*. \$1.50. Key. 50 cents. A combination of text book and grammar. G. E. Stechert & Co. New York.
- Escobar, J. F., *New Method to Learn the Portuguese Language without Teacher*. Published by the author. 178½ Acushnet Ave., New Bedford, Mass. 1913. \$2.
- da Cunha, E., *Portuguese Self-Taught*. 75 cents. Second Edition. With phonetic pronunciation. G. E. Stechert & Co. New York, 1912.
- Thomas, F., *Hossfeld's New Practical Method for Learning the Portuguese Language*. \$1. Published by P. Reilly, Philadelphia 1914. A Key at the price of 80 cents was published by Caspar of Milwaukee, Wis. The Hossfeld books are suited to self-instruction.

Ey, Louise, *Portuguese Conversation Grammar* (Method Gaspey-Otto-Sauer), London, etc. 1912.

The Portuguese Method of the Berlitz series is published by M. D. Berlitz, 28-30 West 34th St., New York City.

A *Manual of Portuguese and English Conversation* is published by Garnier Frères, Paris, and may be obtained of any dealer in foreign books. 50 cents. This is one of the useful French publications rendered into English.

Frisoni, G., *Grammatica della lingua portoghese-brasiliana*. 16°. Milan (Hoepli) 1910. \$1.

COMMERCIAL

MacDonald, G. R. *Lessons in Portuguese Commercial Correspondence*. 12°; 120 pp. 85 cents. London and New York, Isaac Pitman. 1918.

Pitman's *International Mercantile Letters: English-Portuguese*. Cloth, gilt top \$1.35. Isaac Pitman, London and New York.

READERS

Duarte, Frederico, *Portuguese Reader*. In accordance with the new official orthography. London (Hirschfeld Bros.) 1920.

Eilers, B. D.—Antonio de Mello, and J. M. Correa. *O Brasileiro: Lehr- und Lesebuch der portugiesischen Sprache*. Illustrated. Maps. 1915.

Young, G. *An Anthology* edited with English versions by G. Young with a preface by Dr. Theophilo Braga. 8°. XX+168pp. \$3. Oxford University Press. 1916.

Deserving of a place quite apart because of its labored absurdities, that are nevertheless of value at least in creating merriment, is the following rare book:

O Novo Guia da Conversacão em Portuguez e Ingles por José da Fonseca e Pedro Carolino. Paris 1855 (Aillaud, Moulon e Ca.).

The above is well worth buying as a curiosity of what conversational books *used* to be!

DICTIONARIES

Valdez, J. F. *Portuguese and English Dictionary*. 2 volumes. Rio de Janeiro 1888.

Elwes, Alfred, *Dictionary of the Portuguese Language*. In two parts: I Portuguese-English, II English-Portuguese. Contains a considerable number of scientific and technical terms. Crown 8°. Cloth. \$2.50 net. D. Appleton & Co.

Michaelis, Harmann, *A New Dictionary of the Portuguese and English Languages*. Based on a Manuscript of Julius Cornet. In two parts. Second edition. 1920; 8°. pp. 737; 742. London & New York. Isaac Pitman \$7.50 (thirty shillings). This dictionary is handled by G. E. Stechert & Co. also. It contains

many terms used in commerce and industry. A smaller one-volume edition sells for \$5.

Dictionary of Spanish and Portuguese Equivalents of English Commercial Terms. Two Volumes. Bureau of American Republics, Washington, D. C. 1894.

Mesquita, R. de, *English-Portuguese and Portuguese-English Dictionary.* 32°. Leather.

Alberti, Leonora de, *Portuguese-English and English-Portuguese Vest-Pocket Dictionary and Self-Instructor.* Compiled by Leonora de Alberti. pp. 202; 18°. London (L. B. Hill), 1920.

Vieyra, Antonio, *Novo dicionário portátil das linguas portugueza & ingleza, em duas partes . . . resumido do Dicionário de Vieyra.* Nova ed. Paris.

Figueiredo, Candido de, *Novo dicionário da lingua portuguesa.* Nova ed. 2 volumes, Lisboa, 1913.

Seguier, Jayme de, *Diccionario práctico ilustrado. Novo dicionário encyclopédico luso-brasileiro . . .* Ed. exclusivamente destinada a Portugal. 1755 pp. illus. maps, Lisboa 1910.

TRAVEL BOOKS, ETC.

Young, George, *Portugal, Old and Young. An Historical Study.* 8°; 350 pages; with five maps. Net \$3.25. Oxford University Press. 1917.

Koebel, W. H., *Portugal; Its Land and People* with illustrations by Mrs. S. Roope Dockery and from photographs. 21 colored plates. XVII+405. London (A. Constable & Co.) 1909.

Bell, A. F. G., *Portugal of the Portuguese.* \$2. New York (Scribners) 1916. This book was written primarily to further business ties between England and Portugal.

Watson, Walter Crum, *Portuguese Architecture.* 100 illustrations. London 1908. Published at \$10.

Shillington, V. M., and Chapman, A. B. W., *The Commercial Relations of England and Portugal.* 8°. \$2.50. New York (Dutton).

Stephens, H. Morse, *The Story of Portugal*, Vol. 32, in the series *Stories of the Nations.* Fully illustrated. \$2. New York (Putnam's).

Jousset, P. *L'Espagne et le Portugal illustrés.* 10 cartes et plans en couleurs, 11 cartes en noir, 19 planches hors texte, 772 reproductions photographiques. 4°. Paris (Larousse) no date.

Of valuable books about Brazil there is an ever increasing number. Among more recent publications we cite the following:

Cooper, Clayton Sedgwick, *The Brazilians and Their Country.* Maps, and illustrations from photographs. 8°; pp. 403; \$3.50. New York (Frederick A. Stokes Co.) 1919.

- Bennett, Frank, *Forty Years in Brazil*. With 31 illustrations. 8°. pp. 296. London (Mills and Boon) 1914. A book of especial interest to the student of international politics and commerce.
- Elliott, L. Elwyn, *Brazil: Today and Tomorrow*. 8°; XII+338; 26 illustrations. New York (Macmillan) 1917. Published at \$2.25. Mr. Elliott is the literary editor of the Pan American Magazine and has spent much time in South America.
- Roosevelt, Theodore, *Through the Brazilian Wilderness*. With illustrations from photographs by Kermit Roosevelt and other members of the expedition. 8°. \$3.50. New York (Scribner's).
- Wright, M. R., *The New Brazil*. Its Resources and Attractions. 2nd edition. 8°. pp. 494. London (Casenove) 1920.
- Further bibliographical material may be found in the article *Brazil* of the *New International Encyclopaedia*.

11. *Will some one suggest a working library for use in connection with the proposed exchange of letters between French and American secondary school pupils under the George Peabody Foundation for International Educational Correspondence? Also a like apparatus for similar correspondence between American and Spanish-speaking pupils?*

In the JOURNAL for May 1920 (Vol. IV, No. 8), pp. 423-424, some suggestions for such a library were given, and an appeal was made for information about composition manuals of an epistolary character.

There has since appeared the "Short French Review Grammar and Composition Book with everyday idiom drill and conversational practice" by David Hobart Carnahan in Heath's Modern Language Series (D. C. Heath & Co. 1920; 12°; X+159 pp). In this book great emphasis is laid upon idioms and upon the everyday conversational and epistolary style. Indeed all the basic texts upon which the drill work rests are letters from Paris and other French cities written by young American travellers to their friends at home. This excellent manual goes a long way to answer our appeal for more attention to the matter of correct letter-writing.

A correspondent recommends in this connection: Paul Rouaix, *Dictionnaire des Idées suggérées par les Mots*, contenant tous les mots de la langue française groupés d'après le sens. Edition de 1913. 6 francs. Paris (Armand Colin).

Another reference book of value in letter-writing would be: Samson, D. N., *English into French*: Five thousand English Locutions rendered into Idiomatic French. 8°; VIII+210; \$5.65. Oxford University Press 1920.

NEW TEXTS

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Ferrari, Goldoni e le sue Sèdici Commèdie Nuove. 1920. Fcap 8vo (6½ x 4¼), pp. 139.

de Sanctis, Due Saggi Critici: Giuseppe Parini. Ugo Foscolo. 1920. Fcap 8vo (6½ x 4¼), pp. 79.

Two volumes in a new series of Italian Plain Texts under the general editorship of Professor Foligno, Serena Professor of Italian in the University of Oxford.

Ferrari, Goldoni e le sue Sèdici Commèdie Nuove. Edited with preface and notes by Arundell Del Re. 1920. Fcap 8vo (6½ x 4¼), pp. viii+156.

de Sanctis, Due Saggi Critici: Giuseppe Parini. Ugo Foscolo. Edited with introduction and notes by Piero Rẽbora. 1920. Fcap 8vo (6¾ x 4¼), pp. vii+90.

Annotated editions with English introductions, bibliographies and notes to both of the Oxford Italian Plain texts listed above.

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A Practical Grammar of the Portuguese Language. 325 pp. Cloth, \$2.00. By C. A. and A. Toledano.

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